Richie Hayward

MD’s Drum Festival ’95 Highlights

Fergal Lawler
Of The Cranberries

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Features

**RICHIE HAYWARD**
Little Feat is back—with a new line-up, a new album, and a newly invigorated Richie Hayward behind the kit. An up-close look at one of our most esteemed practitioners.

* Robyn Flans and William F. Miller

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**HIGHLIGHTS OF MD's FESTIVAL WEEKEND '95**
Festival number eight: Steve Smith, Peter Erskine, Stephen Perkins, Mike Portnoy, Gregg Bissonette, Kenwood Dennard, Rayford Griffin, Alan White. What's that? Couldn't make it? Lucky for you, our flash bulbs were working overtime!

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**FERGAL LAWLER**
The Cranberries' name might suggest pretty, polite pop, but Fergal Lawler's drumming adds a burning passion that boosts this very hot band to fiery heights.

* Ken Micallef

70
No doubt about it, this year’s Drum Festival Weekend clearly was one of the best ever. (See page 58 for highlights.) Sold-out weeks in advance, this year’s event drew drummers from as far away as Norway, Israel, and New Zealand to see the show.

Festival ’95 had something for just about everyone. A remarkable display of precision drumming by DCA drum corps quartet champions Hip Pickles got things underway on Saturday. Recent poll winner Mike Portnoy kept things on a high level with an hour of power playing and some valuable insight on odd time signatures. The always amazing Kenwood Dennard was on next with a unique clinic that utilized not only drumset, but keyboards and vocals as well. Back for his second Festival appearance, the inimitable Steve Smith left no doubt in anyone’s mind why he holds a place on the MD Honor Roll for Best All-Around Drummer. Last but not least was a tasteful, well-balanced set from Peter Erskine and his trio. Peter’s musically intelligent, meticulous drumming style never fails to inspire.

On Sunday, the infectious rhythms of the LP Latin Percussion Ensemble served as our opener, followed by a high-energy performance by Stephen Perkins on a kit that included conga, bongos, and timpani. The ever-cool Rayford Griffin then offered a superb clinic filled with the solid funk grooves and super chops he’s so well known for, and Alan White’s riveting performance was further enhanced by an enlightening question & answer period. And what better way to end a great weekend of drumming than with Gregg Bissonette & the Mustard Seeds. An incredibly proficient and versatile player, Gregg’s energy and enthusiasm permeated throughout the auditorium.

Along with all the great drumming, many attendees walked out with a wide assortment of valuable door prizes and got autographs from their favorite players. They also saw Henry Adler and Carol Calato (accepting for her dad Joe Calato of Regal Tip) presented with MD’s 1995 Editor’s Achievement Awards.

Obviously, staging an event like this requires the full support of a lot of people. My thanks go to everyone at Drum Workshop, Evans, Latin Percussion, Ludwig, Mapex, Paiste, Pearl, Pro-Mark, Sabian, Shure, Slingerland, Sonor, Starclassic, Technics, Vic Firth, Yamaha, and Zildjian for their kind support of Festival ’95. Also, special thanks to the MD staffers and volunteers who work the show throughout the weekend, and to Festival Coordinator Rick Van Horn for another outstanding production. Finally, my thanks to all the MD readers who came from near and far to attend this year’s show. We look forward to seeing all of you again next year.
The newest generation of XPK drums have been designed to include features you'd expect to find only on top-of-the-line professional drum kits. The XPK series is the first and only one in its class to include a matching wood shell snare drum.

You'll find contemporary design, beautiful lacquer finishes, exceptional sound and quality, at a truly extraordinary value.
DENNY FONGHEISER
I really enjoyed the article you did on Denny Fongheiser in your July '95 issue. It's great to read about someone who has worked so hard to get where he is today. Denny is a truly dedicated drummer, and I believe that we will all be seeing and hearing more from him in the future.

Greg Pollard
San Leandro, CA

RESPONSE TO BOTTOMLEY
I feel that Ron Bottomley missed the point in his criticism of the Burning For Buddy CD in the July Readers' Platform. I agree that it would be great to have some of the more established big band drummers that he mentioned playing on another album with the BR band, and I would stand in line to buy such a recording. But what made the original BFB album great was not that so many of the performing drummers were "commercially viable," as Mr. Bottomley asserts, but that they were showcased in a musical context completely different from the one they might normally be found in.

For instance, I gained tremendous respect for Matt Sorum based on his performance. I still may not be a Guns N' Roses fan, but I am now a fan of Sorum, thanks to this album. Likewise my appreciation of virtually all of the drummers was increased by this CD. Ironically, the drummers/musicians don't insure their equipment/musicians don't insure their equipment, and many make the mistake of thinking they have coverage under their auto insurance. Many make the mistake of thinking they have coverage under their auto insurance. This is not the case. As Mr. Hefner mentioned, some homeowners or renters policies may (and I stress may) offer coverage concerning different methods of protecting your drums against theft.

For the third consecutive year my son and I attended your Festival. My son is an aspiring drummer, and during the Festival he and I have a chance to spend forty-eight uninterrupted hours devoted to what is, at this time in his life, his one true love. I'm able to watch his wide-eyed amazement at the level of talent performing on stage. The added bonuses—which I like to think are mine alone—are the discussions we have about what he saw and learned, and about the aspirations that were born. I thank you for this opportunity to share these experiences with my son.

A proud parent and fan
No address given

FESTIVAL WEEKEND '95
This is just a short note to thank you for your support of my appearance at this year's Modern Drummer Festival. I was delighted to be able to play my music there with the trio. And I am overwhelmed and tremendously encouraged by the readers' confidence as reflected by my win in the Mainstream Jazz category of MD's Readers Poll. Thanks to everyone!

Peter Erskine
Santa Monica, CA

The Modern Drummer Festival was one of the best weekends of my life and I will cherish it forever. It could not have come together without a lot of hard work and dedication by the MD staff. Thank you from the bottom of my heart.

Stephen Perkins
Tarzana, CA

Festival '95 was truly magical! The audience was phenomenal and just exemplifies the magnificence of "our" brotherhood of drummers. To be a part of the great line-up of performers was an honor. And to experience the enthusiasm, hospitality, and professionalism of the MD family was a pleasure that all drummers should have the opportunity to experience, as we did. A heartfelt thanks for putting faith in us once again.

Chet Doobie and Hip Pickles
Uniondale, NY

For the third consecutive year my son and I attended your Festival. My son is an aspiring drummer, and during the Festival he and I have a chance to spend forty-eight uninterrupted hours devoted to what is, at this time in his life, his one true love. I'm able to watch his wide-eyed amazement at the level of talent performing on stage. The added bonuses—which I like to think are mine alone—are the discussions we have about what he saw and learned, and about the aspirations that were born. I thank you for this opportunity to share these experiences with my son.

A proud parent and fan
No address given

THANKS FROM SCOTT
Thank you very much for the Readers Poll award [Up & Coming Drummer]. I was surprised to hear that I won. It's quite an honor! I have been reading Modern Drummer for twenty of my thirty years. To read about great players in your magazine is always very inspiring, and has always helped me to know that I was on the right track. Thanks again to you and your readers!

Scott Mercado
Seattle, WA

GET DEFENSIVE
I'd like to comment on Ron Hefner's "Get Defensive" article in your May '95 issue concerning different methods of protecting your drums against theft.

As a drummer for a regional band, I can understand the risk and exposure we put our drums through on a regular basis. But as an insurance agent (my "real job"), I am constantly amazed at how many drummers don't insure their equipment. Many make the mistake of thinking they have coverage under their auto insurance. This is not the case. As Mr. Hefner mentioned, some homeowners or renters policies may (and I stress may) offer coverage, but many exclude personal equipment deemed for use in a "professional or business activity."

I recommend that all musicians call their insurance agent to ask about all-risk coverage for professional use. Such coverage can usually be obtained for what you'd earn in a couple of gigs. It's certainly worth the effort to protect your investment.

Gerald Hemphill
Richmond, VA
Robin DiMaggio, 24, has created a spectacular name for himself ranging from studio work and touring to clinics and drum festivals. At the age of 17 he kicked off his career playing with Tracy Chapman. Since then he has worked with the likes of Paul McCartney, New Kids on the Block, Karen White, Chante More, El Debarge, Tony Braxton and Sexual Chocolate. Thanks to 11 years of Joe Porcaro’s master teaching, today Robin is known for his street grooves and simplicty on playing the kit, which you can hear on most of today’s biggest Rap productions. We’re confident his career will continue taking him a long way. After all, being where he is and doing what he does, is proof he’s doing something right. One thing is the sound of his cymbals: Meinl Raker - the feel is there.

Meinl Cymbals - its the sound that counts!
FEW PEOPLE ATTAIN the level of genius that Dennis Chambers reaches every time he sits down to play. And like so many other greats, to get his unbelievable ideas across, Dennis uses K. Zildjians.

K.’s offer him sounds as original and complex as the killer grooves he lays down, and their qualities are legendary. In fact, each one has its own sound and character, the result of the perfect marriage of old world craftsmanship and modern manufacturing techniques.

That said, you could try and cop Dennis’ licks, but it might be easier to take his tips:

Try K.’s in your set-up, pillows as practice pads, and don’t despair. The perfect groove is out there, it just might take a while to find it.

Zildjian

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**Chris Gorman**

Chris Gorman, drummer of Belly, is both tired and wired. "Two more dates left on this tour...and I can't wait to get home," he declares. Since their 1993 smash hit single "Feed The Tree" and subsequent Grammy nominations, Belly has been on the road non-stop. With the release of their second album, *King*, Gorman is not likely to get a respite any time soon. Tour plans include a visit to Japan, an opening spot on R.E.M’s European tour, and one more spin around the United States by the year’s end.

Produced by rock legend Glyn Johns [the Who, Led Zeppelin, the Band], *King* superimposes ambiguous lyrics over bright pop tunes and fuzzy guitars over aberrant rhythms. "Johns flew in from England to meet us and basically said, 'I am going to produce your record,'" Gorman laughs. How did Chris feel going into the studio with a man who worked with Keith Moon, John Bonham, and Levon Helm? "It was great. In fact the rest of the band teased me about being Glyn's favorite, because he and [engineer] Jack Puig spent so much time perfecting the drum sound."

Johns and Puig combined primitive methods with state-of-the-art equipment to achieve an organic, live sound in the Bahamas studio where *King* was recorded. Johns used two overhead mic's for the drums, a simple recording technique he pioneered, while Puig placed vintage mic's in huge metal cans and bottles near the bass drum and strung other mic's all over the studio to pick up Gorman’s nuances.

Rhythmic variation is part of what separates Belly from the rest of the alterna-rock pack. Time signatures shift back and forth within songs, and few songs are based on a 4/4 beat. While he acknowledges that this keeps Belly's music creative and fun, Gorman shrugs off his talent at dealing with the beats. "I just come up with stuff to match the weird guitar parts. It's nothing jazz drummers haven't been doing for years."

As a photographer and graphic artist, Gorman’s creativity extends beyond drums and into designs for Belly’s album covers and T-shirts. He also directed the video for "Super-Connected," which was banned by MTV Europe for being too gory. A former production assistant for the television drama *Law & Order*, Gorman knew how to make his concept of the way record companies "create" stars come to life on video: in "Super-Connected," the band turns singer Tanya Donelly into a Frankenstein-like rock monster.

• *Meredith Ochs*

**Dawn Richardson**

The joke around Dawn Richardson’s San Francisco home is that she will never have to play the song “What’s Up” ever again. You know the song, you’ve probably heard it a million times. It was by a band known as 4 Non Blondes, whose debut album, *Bigger, Better, Faster, More!*, sold something in the ballpark of four and a half million copies. The same band who called it quits just minutes before entering the studio to record their second album.

Since the demise of the Blondes, however, Dawn has not been standing still. In fact, even before the band broke up she was on her way to starting her own label under the guise of promoting the San Francisco music scene. The label, Slot Records, released their first album from a local band by the name of Spanking Violets last summer. That band—who sport a pretty jimp-dandy drummer by the name of Kevin Allen—has built a following beyond the Bay Area through the strength of the album and their western United States tour earlier this year.

The second release from Slot is a band that Dawn had her hand in forming, playing in, producing, and releasing. Trinket, which also includes Joe Gore on guitars, Christa Hillhouse on bass, and the mysterious Nora Flora on vocals, released their first seven-inch single at the end of April. They have been described as an anti-band, meaning that the vocals are approached as an instrument rather than up front in the mix, the drummer is at the front of the stage, and they blend the best of industrial, rock, and dance music. To get that big industrial sound, Dawn says she didn’t record her drum tracks with a million and one different effects, but live in an honest to goodness local Catholic church.

And, as if the player/producer/record mogul role wasn’t enough, Dawn’s been playing around with local favorite Angel Corpus Christi, who have also just released a new album by the name of *White Courtesy Telephone* on Almo/Geffen. In addition to playing gigs all over the San Francisco Bay Area, they are also eyeing a tour through Europe to support the new album.

So, while she might not be playin’ “What’s Up,” it sure seems as if it’s Dawn Richardson herself who is up.

• *David John Farinella*
Bob Gullotti

It's been over twenty years since Bob Gullotti helped form bop/free-jazz trio the Fringe. He and partners saxophonist George Garzone and bassist John Lockwood have become a fixture on the Boston music scene. "The Fringe is still my primary gig," Bob says. "This year we'll be doing another record for the Italian jazz label Soulnote. We'll also be touring some new places like Israel, as well as France, Italy, and Canada. It'll be a good year for us."

Aside from the Fringe, Bob keeps busy working with such well-known jazz artists as saxophonist Jerry Bergonzi and pianist Joey Calderazzo. "I'm playing with master trombonist Hal Crook," he adds. "He left as saxophonist Jerry Bergonzi and pianist working with such well-known jazz artists good year for us."

Tony McCarroll

Oasis was the big story on the charts and in the press in Britain in 1994. The Manchester, England-based quartet had three Top-10 singles and unfettered critical acclaim. In recent months their debut album, Definitely Maybe, has begun to have widespread success in the States. With their fiery brand of cocky, hard-edged rock it looks like Oasis will be just as popular with American audiences as they are with their British counterparts.

Drummer Tony McCarroll sums up the Oasis success story: "We're just taking over the whole show in Britain and Europe at the moment. The songwriting and the musicianship set us apart, and will also keep us around for a long time."

The rags-to-riches rise of Oasis has been fast and furious. Formed just three years ago in England's industrial north, the group began as a rehearsal band for its four members. "I hadn't played in any other bands as I was growing up," explains McCarroll. "I was offered gigs with cabaret outfits and local kinds of things, but that scene didn't appeal to me. I got stuck with these guys [Oasis] in a rehearsal room, and we just became determined that we would make it. "The way things have turned out seems unreal," Tony admits. "Even the way we got signed sounds weird: We had gotten a gig in Glasgow to support this band with whom we shared a rehearsal room. We hired a van, got the gear up there, and then were told by the promoter right before the gig that we couldn't play. We said, 'We're playing tonight. We've driven all this way, we've spent all this money, we're playing, and that's it!' He agreed to let us do three songs. Lucky for us, the president of Creation Records was there and offered us a deal on the spot. We knew then that this was meant to be."

News...

Rod Morgenstein recorded a joint project with keyboardist Jordan Rudes.

Vinny Appice is preparing for the next Dio album while also doing some clinics with brother Carmine.

Greg Wells, who plays drums for k.d. lang, has a solo record out on IRS Records called Silas Loder.

Phil Varone is currently touring with Saigon Kick, and he also recently produced an album for Naked Rhythm.

Joe Travers on Music For Pets by Z, Ahmet and Dweezil Zappa's group.

Tony Braungel is on new recordings by Taj Mahal and Japanese artist Nakajima. Tony can be seen regularly in L.A. as the house drummer for the House of Blues and B.B. King's.

Daniel Reyes is on a world tour playing percussion for Yanni.

Pete Thomas is on the new Tasmin Archer album, as well as Elvis Costello's Kojak Variety (along with Jim Keltner) and an upcoming Attractions release.

Ted Moore and his new group, Brasilia, recently released their new disc, River Wide, on Herbie Mann's Kokopelli label.

Phil Ehart is on the road with Kansas in support of the band's recent Intersound release, Freaks Of Nature.

Our hopes and support for a speedy recovery to Robert Aguilar, who suffered a heart attack last spring.
“These drums are absolutely startling”...

...Simon Phillips

As one of the original members of the Starclassic design group, Simon Phillips is one of the most important reasons why Starclassic drums are “absolutely startling.” Simon’s exacting approach to drum sound made his contributions to the development of Starclassic immeasurable.

“The big, big difference about these drums is that they all have die-cast hoops,” remarks Simon. “Die-cast hoops do seem a little ‘harder’...and I think that is something one has to get used to, but tuning precision and tuning longevity are better because die-cast hoops don’t warp or bend like triple flanged hoops.”

The strength of die-cast hoops makes another stand-out Starclassic feature possible: the Star-Cast Mounting System®. Star-Cast is simply easier...easier to set-up, easier to change heads and easier to pack up at the end of the night. Says Simon: “It’s a very serious, very elegant system of suspending the drum. You just unscrew these three rubber things, and the drum comes away in your hand.”

Die-cast hoops and the Star-cast Mounting System are just two of the many features that make Starclassic “the ultimate drum.” But there’s more. A visit to your Starclassic Dealer will help you understand how much more.

Perhaps Simon says it all...I played 38 shows in Europe and Japan where everybody just freaked out about these drums...they loved the sound of them. Now you’d have a pretty tough time taking them away from me.”

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Die-cast hoops (left) are somewhat more expensive than the triple flanged hoops (right) found on most pro-drums, but they offer better consistency, strength and attack. The resonant highs of die-cast hoops work beautifully with the warm lows of Starclassic’s super-thin shells for incomparable dynamic range and tone.

The Star-Cast Mounting System* allows unrestrained shell resonance and total tom isolation. Unlike other systems each bracket arm is specifically sized for each drum so even hoop tension is ensured. Remove just three rubber-coated Star-Cast attachment bolts and “the drum comes away in your hand.”

*The Star-Cast Mounting System is licensed under Percussion patents.
David Garibaldi

What setup did you use when playing with Tower of Power during 1974-1975 (drums, cymbals, heads, etc.)? I've been a Tower fan for many years, and the albums recorded during this period (Urban Renewal, Back To Oakland, and In The Slot) are my favorites. I also enjoy listening to Gino Vanelli's music and your playing on his albums. Thanks for the great work.

Steve Murphy
Mount Pearl, Newfoundland, Canada

Max Weinberg

I can't tell you how much I enjoy watching you thrash away with such glee every weekend on Late Night With Conan O'Brien. You play the drums with the unbridled joy of a little kid, and I'm instantly reminded of why I started playing drums in the first place: Gosh darn it, drums are fun!

A few years ago, I remember hearing about the tendonitis problems you were experiencing while doing the Springsteen gig. By watching you play now, it seems as though you've overcome those problems. As someone who has recently begun to experience some tendonitis myself, I'm curious as to what advice you could give on curing—or at least controlling—this problem.

David Ingraham
Reseda, CA

Jim Keltner

I'd like to start by saying how much I enjoy listening to Eric Clapton's From The Cradle CD. Your drumming has an excellent feel. I also enjoy how you play for the song and not for other drummers. Everything you play makes sense with everything else going on in the song—which brings me to my questions.

I've played in several blues bands, and shuffles are my favorite grooves to play. I'd like to learn as much as possible about the different types of shuffles (Chicago, Texas, and so on) and their different feels. I've heard drummers mention that they know a dozen or so ways to shuffle—but they don't describe what is what. Could you shed some light on this topic?

Angelo Merendino
No address given

Editor's note: Are there really such things as regional shuffle feels? If so, what makes them different from each other? Or is the whole concept more musical myth than reality? Taking Jim's suggestion, we'd like to hear from drummers with comments on the subject. Send your comments by mail (Shuffles, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009), fax ([201] 239-7139), or e-mail (moddrummer@aol.com).
Whether it’s a world tour or a quick trip to the gig, make sure you go in style with heavy-duty, light-weight Humes & Berg Tuxedo padded cymbal and drum bags. Now from the world’s largest manufacturer of fibre drum cases comes the most extensive, most up-to-date, most contemporary design of padded bags for the discriminating percussionist.

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Russ McKinnon
(Tower of Power, LA Studios)
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AAX Metal Ride
Extremely heavy, severely dry, totally cutting... and very musical.

AAX Metal Crash
Focused, explosive power is highly direct and penetrating.

AAX Splash
Fast, airy and esoteric... like shattering glass.

AAX Mini Chinese
"Cleanliness is unusually high... rough overtones are there, but the overall sound is controlled, quick and fundamentally funky." (Rhythm)

AAX Stage Crash
A smooth, splashy and explosive response.

AAX Fusion Hats
"Incredibly comfortable to play, the volume attainable was monstrous... a truly desirable pair of clean, tight sounding hats." (Rhythm)

AAX Studio Crash
Thin design for quick, splashy crash.

"I really go for accuracy in my playing... and that's what's great about AAX. Even when I'm thrashing, my AAXs tell the truth. Every stroke and accent is clean and punchy, with no lingering overtones."
Mike Portnoy
(Dream Theater)

"AAX cymbals have this amazing cut and control thing happening. I can crash, I can bash, and I don't worry... they always sound great!"
David Abbruzzese
(Green Romance Orchestra)

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Richie Hayward
(Little Feat, Eric Clapton)

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This year’s NewsBeat catalog.
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SABIAN Ltd.
Meducic
New Brunswick
Canada E0H 1L0
Tel: (506) 272-2019
Fax: (506) 272-2081
Warped Cymbals

Recently my cymbal bag slid off a case and dropped about a foot down in the back of my truck—with a loud 'thump.' While looking for any damage to my cymbals, I laid them on a table to make sure they were flat. I noticed that my top hi-hat cymbal (a K Zildjian) was a little bit warped. Now, I don't know if the cymbal was damaged by the fall or was made this way. Can you give me any guidance?

Martin Brewer via Internet

The fall your cymbals took is not likely to have caused any given cymbal to warp. (Falls on an edge more frequently cause chipping or cracking.) A warped cymbal generally was either made that way, or became warped as a result of use. Top hi-hat cymbals are especially prone to this, since they not only have to endure stick impact, but also foot pressure. The thinner the cymbal, the more likely warpage is to occur. However, unless your hi-hats no longer function properly or sound bad, there's no reason to worry about a slightly warped top hi-hat cymbal.

Overhead Miking Problems

I read Mark Parsons' article about how to record drums in your August '94 issue, and there were many excellent tips. But I'm still having trouble with the overheads, because they seem to affect the sound of the other mic's. The result is that the drums sound good when all the mic's except the overheads are on, but they sound totally weird with the overheads on (though the cymbals sound acceptable). Is it a matter of mic placement? Or maybe I have to equalize the overheads? How do I solve this problem? For your information, I use Shure SM57s on the snare and toms, SM81s on the hi-hat and overheads, and an SM7 on the bass drum.

Arifandi Bandung, Indonesia

Studio ace Mark Parsons replies: "You've made a logical choice of mic's for individual applications on your kit, so unless both of your overhead mic's are defective (which is highly unlikely) you can pretty much eliminate them as being part of the problem. The same goes for your drums and cymbals themselves. If you like the way they sound acoustically, you should be able to get a pleasing sound on tape. The answer most likely lies in two of the things you mentioned yourself: mic placement and EQ.

"The big concern with the placement of overheads (besides the obvious need to hang the mic's in a position over the kit where they can pick up the cymbals) is phase cancellation. This occurs when two or more mic's pick up the same sound at slightly different times, due to their different distances from the sound source. This results in the cancellation or attenuation of certain frequencies (also known as comb filtering) and can indeed sound 'totally weird.'

"There are a few ways to avoid this problem. Perhaps the simplest (while still maintaining a stereo perspective) is to use the coincident pair ('X/Y') method: Place the mic's together over the drums so that they form an angle (from 75° to 135°) with the ends of the capsules almost touching. This puts the diaphragms in the same location so that they'll pick up sounds at the same time—avoiding delays and subsequent phase shifts. Another method is to spread out the overheads, making sure you follow the 'three-to-one rule' (which recommends keeping the secondary mic at least three times as far from the sound source as the primary mic'). Using this guideline you could suspend one mic 12" above a ride cymbal to your right, and another mic 12" above a crash cymbal to your left—as long as each mic was at least three feet from the opposite cymbal. A third method is simply to use only one overhead mic'.

"Here's a quick test for phase problems: Sum the overheads to mono. On the mixer, bring up one of the overheads and listen. Then, leaving the first overhead up, bring up the second overhead fader. If cancellation is occurring, instead of getting louder and fuller, the signal will sound thin and hollow with the addition of the second mic' to the mix. From a practical standpoint the cure is to move one of the mic's slightly while monitoring the results, listening for that location where things sound 'normal' again.

"Once the mic's are placed correctly, it's time to move on to equalization, which can make a huge difference in the recorded sound of your drums. In your case the overheads are primarily for cymbal reproduction rather than for the whole kit (since you've got mic's on individual drums and you stated that they sounded good prior to the addition of the overheads), so we can focus on cymbal sound and try to eliminate other unpleasant tones. Using an equalizer with a "sweepable" midrange, set the gain for maximum boost and sweep the bandwidth until the undesirable overtones noticeably increase—then cut that particular frequency until things sound smooth. Also consider using a high-pass filter or EQ to roll off the low end (below 80 Hz or so) to eliminate any unnecessary rumble. If your cymbals still need some sparkle, you can boost the frequencies above 8 kHz, but don't overdo it.

"You should also take note of the relative level of the overheads versus that of the other mic's. Cymbals tend to cut the mix rather than for the whole kit (since you stated that they sounded good prior to the addition of the overheads), so we can focus on cymbal sound and try to eliminate other unpleasant tones. Using an equalizer with a "sweepable" midrange, set the gain for maximum boost and sweep the bandwidth until the undesirable overtones noticeably increase—then cut that particular frequency until things sound smooth. Also consider using a high-pass filter or EQ to roll off the low end (below 80 Hz or so) to eliminate any unnecessary rumble. If your cymbals still need some sparkle, you can boost the frequencies above 8 kHz, but don't overdo it.

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Rogers Drums Or Not?

I recently bought a vintage-looking Rogers kit—at least that's what it says on the bass drum head (R-380). But there is neither a large "R" nor a script "Rogers" on the kit, and the casings on the bass drum and toms are neither the...
vintage "Bread & Butter" nor the famous "Beavertail" models. They are more of a Ludwig-type design, with three grooves in the back—but these lugs are more straight and narrow. On the other hand, the casings and snare throw-off on the snare drum are identical to Rogers Dyna-Sonic versions I've seen. All of the shells are of cross-laminated wood with no reinforcement hoops and no grey-speckled interior finish. The finish is blue ripple.

I was told by the Al Drew Music Company that these were Rogers drums made in Japan for about two years. They weren't a hot seller, but I'm still proud of them and will cherish them for years to come. But is there any place I can obtain additional lug casings for an add-on drum? And can you give me any additional background on these drums?

Tom McManus
Hicksville, NY

Our drum historian, Harry Cangany, provided the following information: "In the early 1980s the management of Rogers approached the Yamaha company to have two entry-level sets made. The R-360 was a five-piece set in black or white that looked exactly like thousands of other generic import kits. The R-380 was a higher-priced, heavier-duty model in black, white, or wood grain. (At about the same time Rogers offered an R-340 kit, which was a Remo PTS outfit.)

"Both kits featured 8x12 and 9x13 rack toms, a 16x16 floor tom, a 14x22 bass drum, and a ten-lug metal snare. The R-360 used a simple strainer on the snare; the R-380 had a parallel-action strainer. The wooden shells were all made of nine plies of mahogany. The Rogers logos were on stickers applied to pedals, stands, and snare drums.

"Whether these products would ultimately have succeeded is open for speculation. The Rogers company as an entity was on its 'last legs,' and the whole operation shut down in the '80s not long after the R Series products were introduced.

"It sounds like you have a 'real' Rogers snare with your R-380 set, since its description doesn't match that of an R-380 snare drum. As far as additional lugs for the toms go, I suggest that you use a photocopier to take top and side images of a lug. Send copies to major drum retailers who specialize in parts. (See ads in MD's classified section.) Make sure you discuss the lug nuts. Do they have springs? Are they metric? My guess is that you have a springless system similar to 1980s Yamahas. Don't give up; they do exist."
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New Sabian Cymbals

Sabian has recently introduced several new cymbal models. HH Duo rides were created for European session ace Bruno Castelucci. They are characterized by their contrasting bright and dark appearance and sounds. Only partially lathed on their tops and bottoms, these small-bell, medium-thin cymbals are said to be "fast-acting, with very definite ride responses and strong but controllable crash potential." Players can alternate between the brighter sounds of the lathed areas or the darker, dryer sounds of the unlathed surfaces. The cymbals are available in 18" ($267) and 20" ($309) sizes.

Sabian's new AAX Dry Ride is heavy in weight, with a mid-sized bell, and is claimed to offer "the ultimate in clean, tonally correct responses and pure stick articulation." The cymbal's mid/high pitch range is said to give it exceptional cutting power. It is available in 20" size only, at $240.

Other new ride cymbals from Sabian include the 22" Chester Thompson Signature and Ed Thigpen Crystal Bell models. The former model offers a hand-hammered cymbal with a large, solid, and cutting bell and a flanged edge designed to control spread. The sound is said to be "toneful and direct, with dark musical richness and distinct stroke response bridging the gap between musicality and power." The latter model features a pitch-raising high profile and tone-inducing hand-hammered surface. Sounds are said to range from "shimmering and glassy" to "deep and toneful." The cymbal features a mid-sized bell and a flanged edge, and is said to offer a more open sound and a different range of color from Thigpen's flat-top Crystal Ride model. Both new 22" cymbals list at $407.

Finally, Sabian is now offering Hand Hats (hand-held, thumb-controlled mini-hi-hat instrument) that feature 6" bronze cymbals from the company’s Pro model line. (Previously only 6" brass cymbals were available.) The new Hand Hats are priced at $168.

Tom Gauger TrapTray

The TrapTray—designed by Boston Symphony Orchestra percussionist Tom Gauger—is a lightweight aluminum tray that attaches to standard music or cymbal stands. It has a unique system for holding woodblocks, cowbells, and most other accessories. It can be used right-side-up as a table for suspending small trap instruments, or upside down as a tray for holding sticks, brushes, or mallets. The unit is designed to be a "space-saver with endless possibilities to keep your sticks and accessories out of your way but still accessible." It's priced at $105. Tom Gauger, 23 Auburn St., Brookline, MA 02146, tel: (617) 734-4024, fax: (617) 734-4308.

KAT dk10 MIDI Studio Bundle And RimKAT Two-Zone Pad

The dk10 MIDI Studio Bundle is a pre-packaged MIDI drum setup based on KAT’s dk10 MIDI controller. The dk10 comes with new 1.4 "Finger Friendly" software said to improve the performance and sensitivity for both sticks and fingers. Also included in the bundle is a MIDI studio rack stand, a KF1 footswitch for both programming and hi-hat use, and the new tapKAT trigger footswitch, a "value-priced" pedal used for playing bass drum parts.

Also new from KAT is the rimKAT, a two-zone trigger bar that mounts directly onto the hoop of any acoustic drum. The rimKAT uses the same dynamic FSR sensing technology as does the drumKAT. The use of FSR is said to eliminate any triggering or cross-talk problems. The, rimKAT can be configured to be used as a one- or two-zone pad and works with all trigger interfaces. Optional mounting accessories allow the user to connect up to three rimKATs onto the drumKAT family of products. KAT, Inc., 53 First Ave., Chicopee, MA 01020, (413) 594-7466.
Hardcase Drum Cases

With a special licensing agreement between England’s Hardcase Company and America’s MBT International, a new line of drum, percussion, P.A., lighting, and hardware cases is now being made in the U.S.A. The cases are said to be affordable, waterproof, and highly durable. They are made of high-impact polyethylene and are roto-molded to avoid seams or "thin spots" that may not stand up to the rigors of the road. Drum cases feature watertight, overlapping, padded compression lids, ultra-strong webbed straps, and snap locks. The cymbal case has a heavy-duty center spindle and can hold twelve cymbals up to 22" in diameter. Hardware cases and gig transporters are also available. MBT International, P.O. Box 30819, Charleston, SC, 29417, tel: (803) 763-9083, fax: (803) 763-9096.

Drum Accessories from Bohning

The Bohning Company, Ltd., is offering several new accessories to aid drummers. Eliminators are sound absorption polymer disks designed to be used as convenient, quick, and effective solutions to ring and overtones on drums. The disks are available in 1 1/2" and 2 1/4"-diameter sizes and may be used on any type of head. They are self-adhesive and may be easily removed and reused. Also available is the Grip-Tite practice pad. Made of a similar material as the Eliminators, the pad self-adheres to a drumhead to soften sound during practice without disturbing the drummer’s style or method of play. The pads may be cleaned with soap and water for reuse and are available in a variety of colors.

For drummers seeking to improve the feel of their sticks, Bohning offers Stik-Grip drumstick wax. The wax is easily applied to sticks to eliminate slipping. The coating is said to remain tacky even when wet, repelling moisture for “optimal effectiveness between applications.” Stik-Grip is colorless and odorless and is easily removed with soap and water.

Finally, for marching percussion groups and kit drummers wishing to add visual appeal to their performance, Bohning offers a drumstick cresting kit. The kit includes a cresting machine, a universal-size drumstick chuck, nine paint colors that cure to durable high-gloss finishes, and custom-color mixing jars. Also supplied are a half-pint of lacquer thinner, a thinner squeeze bottle, three camel-hair brushes, a cresting pattern template, and instructions. The Bohning Company, 7361 North 7 Mile Rd., Lake City, MI 49651-9379, tel: (800) 253-0136, fax: (616) 229-4615.

LP Mini-Timbales

LP Music Group has added Mini Timbales to its line of professional percussion instruments. These miniature versions of LP’s full-size Tito Puente models feature 6” and 8” chrome-plated shells, authentic Cuban-style tuning, and a heavy-duty tilting mount with eye-bolt assembly attached to the underside of the shell separator (for quick mounting to any 3/8” rod). They list for $189.95. LP Music Group, 160 Belmont Ave., Garfield, NJ 07026-2394, tel: (201) 478-6903, fax: (201) 772-3568.

Power Punch P1 Bass Drum Muffling System

The Power Punch P1 bass drum muffling system from Roc-N-Soc features a set of interchangeable self-adhesive pads, in two different sizes. The largest pad is designed to fit into the bottom of the bass drum; the remaining pads may be used (or not used) at the drummer’s discretion to fine-tune the amount of muffling. The rectangular pads are attached anywhere on the inside circumference of the drum shell by means of Velcro strips, and may easily be added or removed as necessary in new acoustic environments. Five- and seven-pad sets are available for live or studio applications. Roc-N-Soc, 2511 Asheville Rd., Waynesville, NC 28786, tel: (704) 452-1736, fax: (704) 452-1732.

Pad-A-Drum Gig Carpet

The Pad-A-Drum carpet features three specially formulated layers designed to lock a kit in place without bolt-down hardware. The surface layer grips the kit and holds it in place; the middle pad layer absorbs stress on both the player and the kit’s hardware; the bottom rubber layer secures the carpet to the floor. Available in a neutral gray color to work with any kit finish, the carpet’s surface is firm but soft to the touch, is claimed to absorb irritating vibrations when the drums are played over bare floors, will not rot when wet, and can be painted with band logos or kit position marks. The carpet rolls up easily for transport and is available in two sizes: 8 1/2’x6’ ($49.95 plus $11.95 shipping) and 5’x6’ ($34.95 plus $7.95 shipping). Pad-A-Rug Industries, 21919 Michigan Ave., Dearborn, MI 48124, tel: (800) 4321-PAD, fax: (313) 277-1605.
Canada's Sherpa Enterprises has released their improved SP63H dual-output hi-hat and SP63DTCP dual-trigger ride cymbal pads. The new SP63H now comes with four 1/4" plugs on the back. Two of the plugs are for older MIDI interfaces that do not offer a footswitch plug for operating hi-hat open and closed sounds. (One plug is for open, the other for closed sounds; two inputs on the MIDI interface are required.) The other two plugs on the hi-hat pad are for newer drum units such as the Yamaha TMX and the Alesis D4. One plug is a direct connection to the hi-hat pad's trigger; the other connects to the footswitch plug of the drum unit or MIDI interface controlling the open and closed hi-hat sounds (as well as giving a pedal sound). This setup requires only one input on the interface, leaving an extra input for crash or ride cymbal pads. The SP63H comes complete with all hardware and mounts onto the player's own hi-hat stand. It also has a sensitivity boost switch, providing extra "bite" for triggering open and closed sounds with the foot. The new SP63DTCP ride cymbal pad now has a metal bell on the top allowing for ease of use while playing the bell of the cymbal pad. The pad mounts directly onto all cymbal stands with no extra clamping required. Both the ride and the hi-hat pads offer 8" playing surfaces of high-bounce, soft-touch rubber for playing comfort. Retail price for the hi-hat pad is $190; the ride pad is priced at $170. Sherpa Enterprises Inc., in Canada: P.O. Box 556 Station U, Toronto, ON M8Z-5Y9, tel: (416) 251-7509, fax: (416) 251-3625, or in the U.S.: P.O. Box 15271, San Francisco CA 94115 tel/fax: (415) 282-9738, e-mail: DERRICK@MNUSA.COM

Shelley's Cymbal Polish

Shelley Scott, professional drummer, percussionist, and producer, is marketing a new cymbal polish and protector. Shelley claims that his polish is "the ultimate for drummers who want their cymbals to shine with original brilliance. It also works extremely well on drum hardware and chrome." The paste-style polish is also said to be "acid-free and environmentally friendly." Shelley's Cymbal Polish, 8575 Morro Rd, Suite D, Atascadero, CA 93422.

D-Tool All-in-One Drum Tool

The D-Tool is an all-in-one drum tool that contains four metric hex keys (to adjust virtually all bass pedals on the market), slotted- and phillips-head screwdrivers, and a drumkey. The tools are fitted into a pocketknife-style case for convenience. The D-Tool has a two-year warranty and a suggested retail price of $19.95. C&R Guitars, 2140 S. Harvard, Tulsa, OK 74114, tel: (918) 747-1407, fax: (918) 744-5477.

Visu-Lite Position-Sensing Hi-Hats

New Visu-Lite Position-Sensing Hi-Hats work on a regular hi-hat stand without any added foot controllers. The plastic cymbals contain the triggers as well as the position sensing devices. The new model is compatible with the Roland TD7 and TD5, KAT controllers, and any other interfaces that use continuous controlling for the hi-hat function. This allows the use of seven or more hi-hat sounds to achieve very realistic hi-hat performance, feel, and technique. The unit comes with or without a bell trigger. Electronic Percussion Systems, 220 6th Ave. S., St. Cloud, MN 56301, tel/fax: (612) 259-1840.

Buddy Rich Secrets Videos

Two instructional videos, Secrets Of The World's Greatest Drummer and More Secrets Of The World's Greatest Drummer are available from RTC Enterprises. The videos, presented by drummer/bandleader Dick Cully, offer in-depth analysis of the playing styles of the late Buddy Rich. Both videos have been endorsed by the Buddy Rich Fan Club, the National Drum Association, and "a number of well-respected 'name' drummers." Each ninety-minute video costs $59.95. RTC Enterprises, 7040 W. Palmetto Park Rd., Suite 2-406, Boca Raton, FL 33433. Credit card orders call (407) 750-0035.

Corrections

The phone number for Stay Cool Instrument Covers published in the July Product Close-Up was incorrect. The correct number is (615) 646-3145.

The address for Silver Fox Percussion published in the Manufacturers Directory of the 1995-96 MD Buyer's Guide should read P.O. Box 60884, Fort Meyers, FL 33906-6884.
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Specialization gives Gibraltar an edge in the hardware department.

Several companies make great drums but don’t even bother with hardware. Gibraltar, by contrast, specializes in hardware and doesn’t make drums. *MD* has reviewed several drumkits in recent years that came supplied with Gibraltar hardware, but we only reviewed the drums themselves. So now we’ll take a look at some of the hardware that many drummers are using with a variety of brands of drums. This is only a sample of the wide range of products that Gibraltar makes, but it should give you an idea of the diversity and the general quality of Gibraltar hardware.

**Intruder Bass Drum Pedals**

These are Gibraltar’s most heavy-duty pedals, and the ones with the most sophisticated features. Pedals are available in both sprocket-drive and cam-drive versions, and both versions are available as double pedals. *MD* received one of each model for review.

First, features they all have in common: Intruder pedals are based on the old Camco/Gretsch Floating Action design with a single spring that can be adjusted over a fairly wide range of tension. (A nice touch is a set of lock washers that help the spring tension adjustment screws stay put.) Gibraltar has made several improvements to the basic design—notably the individually adjustable beater and footboard angles. Additionally, the screw that secures the hoop clamp is long enough that you can adjust it near where the beater shaft is attached, so you don’t have to reach under the footplate as with most pedals.

The beater is wood with felt over one side for two different striking surfaces, and there is an adjustable weight that slides up and down the shaft (or that can be removed). The beater shaft (as well as the shaft that connects the double pedals) is secured with two drumkey-operated screws instead of just one, which can help prevent accidents during a performance.

The pedals are mounted on solid floor plates that have Velcro on the bottom to prevent slipping, and each pedal has two sprung spurs that can also be engaged. (Actually, the right pedal on one of the double pedals was missing its spurs. I assume this was an assembly error, since all of the other pedals had spurs and all of the photos in the Gibraltar catalog showed them.)

The double pedal consists of two pedals connected with a shaft that is adjustable for length on both ends (12” at its shortest; 18” fully extended). A swivel joint on each end of the shaft allows flexible positioning of each pedal. Right out of the box, beater and footboard angles matched, and thanks to the individual beater and footboard angle adjustments, it is easy to keep everything aligned no matter how you like your beaters and footboards angled. The right pedal has a spring on each side (one for each of the beaters). The left pedal has its own spring that can be detached during double-pedal operation or engaged if you wish to use the pedal by itself. For those who sometimes use two bass drums but other times only want one drum with a double pedal, the Intruder system makes it easy to use the same pedals for both applications.

Both versions of the Intruder pedal use a double chain. On the sprocket-drive version, the chain connects with sprocket teeth, like on a bicycle. On the cam-drive pedal, the chain rests in a felt-lined trough. The feel is virtually identical on each pedal, but the sprocket drive pedal is noisier due to the metal-to-metal contact of...
the chain and the teeth. It’s not a particularly loud sound, and in many playing situations it would never be heard over the music. But for very soft playing, or in situations where a microphone is placed near the pedal, the cam-drive pedal would be a better choice.

Overall, the Intruder pedals feel great, are extremely well made, and have a lot of user-friendly features. Both versions of the Intruder single pedal list for $169.50; Intruder double pedals list for $425.50.

**Avenger Bass Drum Pedals**

Avenger bass drum pedals are simpler than the Intruder pedals, but are based on the same Camco/Gretsch design with the single spring. They also have individually adjustable beater and footboard angles. The double chain works in conjunction with the same cam design as the Intruder cam-drive pedals; there are no Avenger sprocket-drive pedals. The support posts are slightly less bulky than those on the Intruder pedals, but I would still classify them as heavy-duty. The Avenger pedal is not mounted on a plate like the Intruder pedals (although one can be purchased separately and attached). The hoop mount is a standard design that has a wing screw under the footplate. There are two sprung spurs to prevent creep. The pedal comes with a felt beater.

Gibraltar offers two Avenger double pedals: a right-play and a left-play version. Unlike the Intruder double pedals, the secondary Avenger pedals are not equipped with a spring for independent use. The shaft that connects the two pedals is only adjustable from one side, but it still goes from 12” to 18” and swivels on both ends for flexible positioning. The secondary pedal comes mounted on a plate like the Intruder pedals.

The Avenger pedals feature the same smooth action as the Intruder pedals and are solidly constructed. The single Avenger pedal lists for $149.50; each of the double pedals lists for $415.50—just $10 less than the Intruder double pedals, which have a lot more features.

**JZ Series Stands**

Drummers who schlep small kits around for jazz gigs and club dates often complain that most of today’s hardware is aimed at rock drummers who abuse their equipment and have roadies to carry it for them. Whatever happened to sturdy but lightweight stands that were easy to carry and held snare drums and cymbals just fine? (I know drummers who prize their ’60s-era flat-base Ludwig stands the way some drummers treasure “old K” cymbals made in Istanbul.)

Gibraltar’s JZ series will find favor with such drummers, as well as with students (or typical gigging drummers) who are on a budget. All of the stands feature single-braced tripod legs that extend out far enough for stability and that have thick rubber feet. Wing nuts are large for easy tightening, and the height-adjustment mechanisms all have ABS nylon collars that prevent metal-to-metal contact and also provide a snug fit. Yet all JZ stands collapse to very portable sizes.

The JZ06 snare stand is the traditional basket design. It can hold a drum from 10” to 15” in diameter and will go from 20” to 30” high. List price is $79.50.

The JZ07 hi-hat pedal is a direct-pull design with adjustable spring tension. It is smooth, but when the pedal was released there was a little bit of noise caused by the chain rattling against the footplate. List price is $99.50.

The JZ09 boom cymbal stand has an 18” boom arm and allows

**WHAT’S HOT**
- JZ Series stands finally offer professional performance with low weight
- ATS stands offer the ultimate in positioning flexibility
- state-of-the-art design elements and excellent warranty—at attractive price points

**WHAT’S NOT**
- chain linkages on Intruder bass drum and JZ hi-hat pedals can be noisy
a cymbal to be placed over 5’ high, even when angled over a drumkit. The legs have a wide spread for stability. List price is $89.50.

The JZ10 straight cymbal stand has three sections and is about 4 1/2’ high when fully extended. The cymbal tilters on this stand and the JZ09 are geared for a wide variety of angles as well as prevention of slippage. List price is $79.50.

**9507NL Hi-Hat Pedal**

Gibraltar’s top-line hardware is its 9500 series, from which I tested the 9507NL hi-hat pedal. The "NL" stands for "no legs"; it comes with a clamp for attaching it to a bass drum in a double-bass setup or to a rack system. The pedal features twin springs, each of which has adjustable tension. The pedal is smooth and quiet, and lists for $164.50. (The 9507 hi-hat with double-braced legs costs $10 less—go figure.)

**ATS Stands**

Gibraltar’s Advanced Tripod System (ATS) is a patented system by which one of a stand’s legs can be adjusted independently of the other two in order to tilt the stand, put one leg at a different level than the other legs (for instance, one leg on a riser and the other two legs on the floor, or vice-versa), or to simply get one leg out of the way of a leg on another stand in tight, multi-stand setups. This feature is available on a variety of Gibraltar stands; for review we received a hi-hat stand, a short boom cymbal stand, a double tom stand, a bongo stand, and a throne.

Trying to describe in words exactly how the ATS system is constructed could be difficult, so I’ll just stick to the essentials. One leg is independent; the other two are connected. It’s not just the one-leg unit that can move, however. The two-leg unit can also be maneuvered. Each unit slides up and down the main shaft in two places: at the top of the leg and at the bottom of the leg brace. Each of those adjustment points is secured with a screw. (Both drumkey-operated screws and wing screws were supplied, so you can use whichever one you prefer.)

Because of the two adjustment points, there seem to be unlimited ways to position the legs. Fooling with all four adjustment points at once to create extreme arrangements of legs can be aggravating, but once you arrive at your desired arrangement, you can probably leave one of the adjustment points on each leg at a set position and just use the other ones for setup and teardown. (I say “probably” only because there are so many possible ways to position the legs that you might come up with an arrangement that does require you to loosen all the screws to collapse the legs. But with all of the positions I tried, I was able to secure either the top or bottom adjustment screw on each leg unit and only use the remaining one for teardown.) For a lot of leg arrangements, one would only need to alter one of the leg units, which isn’t that big a deal.

One point worth noting about the hi-hat pedal is that the legs do not have quite as much versatility because the pedal unit is in the way. However, the legs do swivel, which can be a big help in multiple-pedal setups. Regarding the drum throne with the ATS system, to me that seemed to be the one with the least practical value, since I can’t imagine wanting to tilt my throne and I would hope that I wouldn’t need to put one of the legs on a different level. And yet, you never know what you’ll run into out there in the gigging world, so such a throne might literally save your you-know-what on a given night.

The ATS stands are based on Gibraltar’s 9500 series stands, which are extremely heavy-duty. (See the 9507 hi-hat review above.) Drummers with large setups that involve a lot of drums and stands will appreciate the ability to tilt the ATS stands or to change the angle of the legs. Those who have trouble fitting their kits onto risers will like the option of raising one of the legs. The stands can also be used in the traditional manner, where all the legs are angled the same way and are at the same height.

List prices for the ATS stands we received for review are as follows: ATS07ML hi-hat stand with movable leg base—$159.50; ATS13 double tom stand—$144.50; ATS16 bongo stand—$129.50; ATS08 throne—$155.50; ATS09S short boom cymbal stand—$148.50. (Just for comparison, a 9509S short boom cymbal stand without A75 legs lists for $134.50.)

**A Final Note**

The people at Gibraltar stand behind their stands. All Gibraltar hardware is covered by a three-year warranty on materials and workmanship.
Specialty Bass Drum Beaters

by Rick Van Horn

I'm old enough to remember a time when you bought a drumkit and played the bass drum pedal that came with it—period. Over the past twenty years, however, bass drum pedals have become the focus of tremendous player and designer attention, making them specialty items totally separate from drums. And now that specialty pedals are the norm, it's not surprising that specialty beaters for those pedals have followed. Pro-Mark's Self Adjusting Beater (reviewed in MD's November '94 issue) and Tama's Iron Cobra beater (reviewed in the October '94 issue; available as an aftermarket item for non-Tama pedals) are just two of the high-tech approaches to this formerly mundane pedal component. Now you can add the Master, from SpeedBall Manufacturing, the L3D-2, from Slug Percussion Products, and the Titanium Lightning beater from Bison Drum Co. to the list. Each offers unique characteristics worthy of examination.

SpeedBall Master

The Master espouses the philosophy that "more is more." With that in mind, it offers a large (just under 1 1/2" square), flat impact surface on a very solid cast urethane beater head. In order to make sure that this surface always strikes the drumhead with maximum effect, the beater head is mounted on a self-adjusting swivel axle. All you need to do is put the beater shaft into your pedal and push the beater head against the drumhead to align it on a horizontal axis. From that point the swivel head will make sure that the beater aligns itself on a vertical axis. This is important because different pedals place the beater shaft at different distances from the bass drum head, and unless the beater head can adjust in some way, it's possible for it to come in to the bass drum head at a pronounced angle, rather than flush. This can't happen with the Master, it will strike flush no matter what the head-to-pedal distance might be.

For those who like to personalize the action of their pedals to the utmost, the Master is equipped with a solid brass balancing weight on the hardened-steel beater shaft. This weight can be adjusted by means of a handy thumbscrew (no drumkey needed) and can vary the feel of the beater from moderately powerful to sledge-hammer impact. (Of course, if you prefer a lighter feel, you can remove the weight entirely.) The shaft itself is guaranteed not to bend "even under the roughest foot." I play fairly hard, and the beater certainly felt good and solid under my foot.

In terms of sound, the Master's large striking surface moves a lot of drumhead—and, correspondingly, a lot of air within the bass drum. So you get a deep, solid, punchy sound. But you also get a lot of hard plastic "slap" as the urethane beater surface hits the Mylar head surface. Drummers who like this sort of attack (such as those who already use wood or hard plastic beaters) will enjoy the natural sound of the Master beater. Those who like a more mellow impact sound will probably want to add a softening pad (such as felt, moleskin, or other such material) to the drumhead at the point of impact. (I'm informed by SpeedBall that beaters will be available with leather, felt, and rubber contact faces by the time you read this review.)

The Master is a well-constructed item that offers a unique (if one-dimensional) sound along with excellent adjustibility for tailoring the feel of one's pedal. It fits virtually all brands and models of pedals, and comes with a one-year guarantee. It carries a list price of $24.95. If you can't find one in your local drumshop, contact SpeedBall, 1069 E. Broadway, San Gabriel, CA 91776, tel: (818) 287-7424, fax: (818) 285-1095.

Slug L3D-2

Actually, this baby's full name is the Slug L3D-2 Dual Axis Centering Bass Drum Beater. But we're just going to call it the L3D-2. Even that designation needs amendment, though, because the beater comes in two versions: the L3D-2SS (with stainless steel shaft) and the L3D-2T (with titanium shaft).

We'll get to those differences in a minute, but let's start with the most unusual feature of these beaters: the "Power Bass Head." Shaped something like a ball-peen hammer and made of a molded plastic composite, the Power Bass Head offers two playing surfaces: a 1 5/16"-diameter flat circular surface and a curved surface about 1/2" square on the opposite side. The flat surface is referred to as a "split disk" because it is bisected by a small strip of felt set into a shallow slot; the curved surface is referred to as the "oval side" (owing to the profile of the beater at that point) and is covered with felt.

The "dual axis" part of the beater's full name refers to the fact that the beater head can swivel 15° on a vertical axis to align itself flush with the drumhead, and can also pivot 180° on a horizontal
axis to allow instant selection of the playing head. (No adjustment of tightening bolts or clamps is needed for this operation.) Just enough "play" has been engineered into this function to allow the beater head to self-align itself on the horizontal axis as well as the vertical, without any risk of its slipping completely away from the head surface you've selected. An internal stop is built in to keep the beater pointed where you want it.

The L3D-2 has no balancing weight to adjust its playing feel, but that feel is definitely affected by which head surface is selected. It isn't so much that reversing the head changes the balance, but rather that the beater's rebound off the drumhead surface is radically affected. The split-disk surface plows into the drumhead and spreads its impact out, so it doesn't really "bounce back." The oval head, on the other hand, strikes a glancing blow at a much more focused impact point, and comes off the head very quickly. I liked this particular action very much.

While we're on the subject of playing feel, this is the time to discuss the two types of shafts available on the L3D-2. The basic shaft is hardened stainless steel. This type is recommended for hard players and/or those who like to "dig in" to a bass drum head with their pedals. The titanium shaft, on the other hand, offers more flex and resiliency, and gives the pedal a sort of "whipping" action. (Designer Eric Behrenfeld describes it as being the difference between a baseball bat [the steel shaft] and a golf club [the titanium shaft].) It's recommended for those who want to maximize speed and rebound as opposed to pure power. (I must say I found the difference subtle in the brief time I was able to test the beaters, but it was noticeable.) In either material the shafts are minutely tapered to strengthen them and add weight at the beater end while allowing them to fit into virtually any pedal at the mounting end.

In terms of sound, the split-disk head created a hard, slappy, punchy sound from my bass drum. Lots of volume, and lots of attack. The oval head, on the other hand, gave a more pointed and focused sound, with what I perceived as a bit more depth. (It may have been that the felt surface of the oval head softened the attack sound just enough to let me hear more of the drum's depth.) While I preferred the second sound over the first, I liked the fact that I had an instantaneous choice at my fingertips; you never know when you may want to vary your bass drum sound for the sake of a different room or even just a different song.

The Slug L3D-2 is available in three colors: black or green (for the stainless steel-shaft version, priced at $34.95) and white (for the titanium-shaft version, priced at $79.95). It's machined with no nuts or bolts to loosen or fall off, and it comes with a three-year warranty. Check it out at your drumshop, or contact Slug Percussion Products, P.O. Box 578306, Chicago, IL 60657-8306, (312) 432-0553.

Bison Titanium Lightning

Perhaps the most "traditional" of the specialty beaters examined here, the Bison Titanium Lightning offers standard felt or wood beater heads in an interchangeable, screw-on design. But the shaft is different from that of any "traditional" beater. It's made of aircraft-grade titanium, specially treated for improved rebound and reduced foot fatigue. Designer Mitch Greenberg modestly claims that this beater is "the only product on the market that you can simply buy that will improve your ability to play the drums." He also told us that the only way to really tell that the new beater has enhanced one's playing is to try it for a couple of weeks and then go back to one's old one. So that's what I did—and he was correct. The feel of the Titanium Lightning is more resilient and "springy" than any other beater I've played. (Its shaft is minutely smaller in diameter than that of the Slug titanium beater, and does not appear to be tapered, which may account for the difference in resilience between the two.)

Now, whether or not the Titanium Lightning's "springy" feel will suit you is a question that you must determine according to your playing style and requirements. As I said earlier, I hit fairly hard—but not hard enough to have ever broken a beater shaft. So I don't think I would have a problem with the Bison beater in that regard. And I did appreciate the rebound action when I was playing in lighter situations calling for a heel-down technique. On the other hand, those who really stomp their pedals into the ground might be more concerned with shaft durability than with shaft flexibility, in which case this might not be the perfect beater for them. But it certainly does what it claims to do, so take that into consideration and make your choice.

The sound qualities of the Titanium Lightning are really not an issue here, since it features interchangeable heads of traditional, familiar materials. (The felt-headed version sounds like a felt beater should; the wood-headed version sounds like a wood beater should.) The big feature here is the action the beater provides. If that action appeals to you, check out the Titanium Lightning beater at your local shop, or contact Bison Drum Co., 109 N. Milwaukee Ave., Wheeling, IL 60090, (708) 459-1255. The beater lists for $49.95.
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Richie Hayward is like a kid in a candy store. A new Little Feat record (with some typically killer drum tracks), a new bandmember, and a scheduled tour all have him pretty excited. It's clear that even after twenty-five years as a member of Little Feat—a truly great band—Richie's passion for drums and music has not let up.

Richie's drumming passion began in Ames, Iowa at the age of three. He recalls mowing lawns and shoveling rocks at age eleven so he could buy a $150 Montgomery Ward drumset. While Richie had a total of only three months of instruction at the age of twelve, he strongly recommends tutelage. He stresses that his lack thereof was not from desire, but rather from the shortage of good teachers in his area.

Richie moved to L.A. when he was nineteen, and shortly thereafter, in 1966, answered an ad in the Free Press that said, "Drummer wanted—must be freaky." It turned out to be from Lowell George, who was in a band called the Factory, a typical '60s bell-bottom-and-sandals group. A couple of years later, Little Feat was born.

After the many trials and tribulations, hard times, and jubilant events in what Richie calls his "musical adventure," it is no surprise that Hayward is currently the subject of a book by Rick Gratton and Maureen Brown. And with the recent release of Ain't Had Enough Fun, Little Feat's newest disc, he's feeling renewed and refreshed. The music sounds like a street party, with Richie on drums, conducting the fun.
MD: You have a very definite style with Little Feat. Can you describe that style and where it came from?
RH: My style has grown with the band. It started out heavily influenced by blues, rock 'n' roll, and jazz. Then it got more specific as I got into other kinds of American folk music and other roots music. I discovered New Orleans along the way, and that made a big difference; it loosened me up. I guess I'm a result of everything I've heard and how the band has grown in response to all our influences, which are diverse. That's what makes Little Feat an interesting band. But my playing is just a combination of all the styles I ever heard. I picked up a little of this and that and mish-mashed it all together.
MD: Are there particular drummers who influenced you along the way?
RH: The first drummer who turned my head was Sonny Payne, who was with Basie. It was on some hokey black & white TV show, but I was mesmerized. The way he moved was hypnotic, energetic. Playing the drums became a passion for me right then. Everyone I've ever seen has taught me something—whether it's what to do or what not to do. Sonny impressed me a lot with his passion for the instrument. Other drummers along the line were some of those almost anonymous blues drummers on those old records by people like Muddy Waters and Howlin' Wolf. Then, of course, all the jazz monsters like Tony Williams, Elvin Jones, Max Roach, and Art Blakey. I wasn't really that moved by rock 'n' roll drumming until the mid-'60s, which is when it got interesting. People like Zig Modeliste, Jim Keltner, and Jeff Porcaro always inspired me.
MD: You said your style evolved with the band, and you've mentioned in the past that Lowell George sort of directed and shaped your playing.
RH: In a way, yes. He helped a lot for sure. He would describe a basic feel he wanted to the point where I would get started on an idea—then he would suggest something to change it to make it more like what he had in mind. I would take it from there and try to put all these ideas into some kind of coherent thing, and then improvise on it. I always tried to sneak my fills in.
One of the things I do a lot are the fills I play between my left
hand and right foot, instead of breaking up the whole feel and doing a fill like it's separate from the groove. That started happening mainly because Lowell kept telling me not to do fills, because he wanted to keep the feel. The only way I could sneak in the fills that I felt were necessary to progress the tune was by doing things with my left hand and right foot. That way the groove didn't get completely broken. It turned into something I thought was cool, so I worked it out from there. I'm still trying to work it out. [laughs]

**MD:** What is your concept of using the bass drum within grooves and fills?

**RH:** I always thought the bass drum wasn't just the timekeeper—it's another part of the instrument. I like the way it feels to use the bass drum as a tom. It expands what you can do with the kit as far as textures go. What I practice are various forms of paradiddles between my left hand and right foot and other combinations of things. It's really combinations of one's, two's, and three's between the left hand and right foot. I would try all kinds of interplay between the two, and that turned into a whole other bass drum technique. I think it's important to kick with the bass a lot, but then it's also interesting to do little flurries around the bass line—within the groove—where you're not breaking the ride with your right hand, but doing little fills with your left hand and right foot on different drums.

**MD:** The parts in the Little Feat songs seem simple, but at the same time they seem intricately worked out.

**RH:** That's true. It evolves to that, within certain parameters. I always leave myself a lot of room to change and experiment, but the basic part is separately worked out for that tune and the way the guys play that tune. Every night we play the songs a little different. It's interesting to come up with a drum part that is unique as opposed to "drum beat number four."

**MD:** How did some of the songs on the new album get worked out within the band?

**RH:** Whoever wrote the particular song would usually come in with a demo tape that had some sort of drum machine pattern and a basic skeleton of a tune. Then we would all start to play it. As each of us separately develops our parts, we listen to what the other guys are doing and we adjust our parts a little bit accordingly. We've been working together for so long that this just nat-

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**Richie's Kit**

- **Drumset:** Pearl Masters Custom series in Emerald Mist finish
  - A. 3 1/2 x 14 Free Floating wood piccolo
  - B. 6 1/2 x 14 Mahogany Classic Limited Edition snare
  - C. 10 x 10 tom
  - D. 10 x 12 tom
  - E. 11 x 13 tom
  - F. 12 x 14 tom
  - G. 14 x 16 tom
  - H. 18 x 22 bass drum

- **Cymbals:** Sabian
  - 1. 14" AA hi-hats
  - 2. 10" AA Mini Chinese
  - 3. 10" AA splash
  - 4. 20" Chinese
  - 5. 12" splash
  - 6. 18" AA crash
  - 7. 16" El Sabor ride (Brilliant)
  - 8. 18" El Sabor
  - 9. 18" Fusion hi-hats
  - 10. 14" Fusion hi-hats
  - 11. 20" AA Chinese

- **Heads:** Remo coated Ambassador snare batter, Ambassador snare-side head, clear Ambassadors on tops and bottoms of toms, Powerstroke 3 on bass drum (with DW pillow for muffling)

- **Hardware:** Pearl, including an older model rack system

- **Sticks:** Pro-Mark 747 oak with wood tip

- **Electronics:** three fans
urally happens, and each song develops its own little thing that makes it a little different. As everyone works it out, it kind of grows up. A lot of times I’ve lamented the fact that we didn’t play the songs on the road before we recorded them, because they often turn into something much better on the road.

MD: Has the process changed over the years?
RH: We’ve grown up in that we don’t need to rehearse as many times as we used to. The level of musicianship has risen quite a bit since 1971.

MD: Again, Lowell was such a dominant force....
RH: On his tunes he was. If someone else had a song, he would have suggestions, but it wasn’t direction with a capital D. We miss him, of course [George passed away in 1979], but we get along a lot better now. Maybe we’ve come to respect each other

Stars On Richie

Richie Hayward’s drumming influence has been felt far and wide. That grooving, quirky, and brilliantly left-turn playing style of his has affected many drummers, including several “name” players. Here are a few who kindly offered their feelings about Richie and his playing.

Rod Morgenstein

"Back in 1981 the Dregs did a co-headlining tour with Little Feat, which was right after Lowell George’s death. It was during that time that I became a really big fan of Richie.

"The thing that stands out to me about Richie is that he is a natural. There are a lot of phenomenal drummers out there, but often when you hear drummers you can tell that they really worked hard to get to where they got—a lot of shedding, locking the door and giving up a lot of their lives. Richie, to me, is one of those guys who never had to do that. He just sat down at a set of drums and started playing.

"You can teach somebody everything as far as technique goes, but you can really only teach ‘feel’ to a certain point. There has to be a certain amount of natural talent. That’s what makes Richie spectacular. There’s something in his touch that is really special, and it’s something that has always stood out in my memory.

"I specifically remember one night when we were performing on Long Island. I was in the dressing room, sitting with my practice pad as I always do, warming up for at least an hour before the show. Richie came in, looked at me, and asked, ‘How can you do that? I can’t warm up. I just can’t sit down and do that,' which made it that much more amazing that he plays the way he does. And it’s not all just feel-good music—he has great technique and some really interesting licks. Richie’s just naturally gifted, and basically, I hate people like him.” [laughs]

Jim Keltner

"Richie first came to my attention on the first Ry Cooder album, the one with the Airstream trailer on it. The drumming on that record knocked me out, and I remember Ringo saying he felt the same way. What I liked about Richie’s playing on that album was that he left so much space—everything he played just made sense. There was no wasted effort. His playing on that album helped shape the way I approached my future playing with Ry."

Chad Smith

"I got into Little Feat in ’86 when the Chili Peppers were rehearsing at a place called the Alley in a room that was dedicated to Lowell George. There was a heavy Little Feat vibe. That’s when I started to appreciate his playing.

"Then we played a gig with Little Feat in Austin, Texas, where I got to watch Richie. What impressed me was how he played with such power and finesse, but did it in a totally relaxed way—almost like he was reading the paper. There was no wasted energy. He was focused and played some really funky stuff. His movements were very thrifty and his unorthodox style was very cool.

"Afterwards, when I went to their trailer to tell him I thought he was great, what impressed me, again, was how humble, modest, and unassuming he was. I thought, This guy is an amazing, legendary drummer, and when some young punk kid comes up to him, he’s still really modest and humble—very cool.”

Vinnie Colaiuta

"Richie plays some really different things—stuff you wouldn’t necessarily expect in that context. I remember the tune ‘A Day At The Dog Races.’ The drumming on that one really tripped me out. It particularly illustrates what attracted me to his playing—that individual sound working within the context of the band. He was stretching. Richie can really play.”
more and realize how important each of us is to the whole picture. We're thinking more of the big picture, rather than just reacting to the heat of the moment. So where one of us used to flair up about a certain part, now we'll bite our tongues and realize it wasn't necessary anyway; let's get down to what really matters.

**MD**: Through the years, your setup has changed quite a bit.

**RH**: It's gotten bigger.

**MD**: Why do you add particular pieces?

**RH**: I'll add something for more choices in texture in the sound. The notes you play is one thing—the sounds you play is another. The more choices you have for different kinds of sounds, the more you can make it interesting. You don't necessarily have to pound everything all the time. The second hi-hat came from an experiment when we were working out "Hate To Lose Your Lovin'". Now the second hi-hat has become part of the kit because we're always going to do that song. I enjoy the second hi-hat, but I only use it on a couple of songs. I try to carefully pick my spots.

I have found that splash cymbals are a really interesting color, where you can keep the groove going and hit a couple of those things to kind of announce the change from verse to chorus or verse to bridge, without making a great announcement. They're handy little things. Two, three, or four of them make for different tones, instead of just one that you can only do the same thing with.

**MD**: It seems that your cymbals are clamped down.

**RH**: The ride is the only one I really clamp down. The others I clamp a little bit so that the edge of the cymbal will move about four inches.

**MD**: How does that affect you?

**RH**: If your cymbals are moving around too much after you've hit them you never get the part of the stick on the part of the cymbal you want. It's tougher to be consistent and you have to sort of aim. I don't like to have to even look at my kit. I like my cymbals to be right where they're supposed to be when I hit them. You can hit them two or three times quickly and they're not going to move away from you.

**MD**: Does it affect the sound?

**RH**: Not that much.
MD: You also sit very low at your kit. Have you ever had back problems?

RH: Never. I like to sit low because my center of gravity is lower and when both legs are moving all the time, if I’m pushed up higher, I tend to wobble. I don’t feel as secure sitting higher. For me, everything I do comes from the solar plexus area—the center of my chest—and I find that the lower I am, within reason, the more stable that is.

MD: Did you always sit so low?

RH: I’ve come down over the years. I used to sit up high because I thought that was how you were supposed to do it, since I saw all these old jazz guys sitting up tall. But I play a lot harder than the jazz guys.

The first time I sat at Jeff Porcaro’s drums, he was sitting way down and I thought, “This is low,” but after I played them for a while, I thought it felt great. So it’s Jeff’s fault! [laughs] I would think if you’re playing straight out from your chest, arm level, you would have less back problems than if you were hunched over the drums, sitting high and playing down all the time. I’ve been playing for forty-one years and I’ve never had a problem. I set down very low and I feel good.

DixieStickin'

Here are the albums Richie lists as the ones most representative of his drumming...

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album Title</th>
</tr>
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<tbody>
<tr>
<td>Little Feat</td>
<td>Waiting For Columbus</td>
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<tr>
<td>Little Feat</td>
<td>Ain't Had Enough Fun</td>
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<tr>
<td>Buddy Guy</td>
<td>Damn Right I Got The Blues</td>
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<tr>
<td>Little Feat</td>
<td>Let It Roll</td>
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<tr>
<td>Robert Plant</td>
<td>Shaken ‘N’ Stirred</td>
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<td>Robert Palmer</td>
<td>Pressure Drop</td>
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<tr>
<td>Little Feat</td>
<td>Dixie Chicken</td>
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<tr>
<td>Buddy Guy</td>
<td>Feels Like Rain</td>
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</table>

...and here are the ones he listens to most for inspiration.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album Title</th>
<th>Drummer</th>
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<tbody>
<tr>
<td>Miles Davis</td>
<td>Sketches Of Spain</td>
<td>Philly Joe Jones</td>
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<tr>
<td>Peter Gabriel</td>
<td>Are You Experienced</td>
<td>Manu Katche</td>
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<tr>
<td>Jimi Hendrix</td>
<td>Electric Ladyland</td>
<td>Mitch Mitchell</td>
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<td>Jimi Hendrix</td>
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<td>The Meters</td>
<td>Beggars Banquet</td>
<td>Zigaboo Modeliste</td>
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<td>Rolling Stones</td>
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<td>Charlie Watts</td>
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up my kit to get the most with the least effort, so everything is in a very comfortable place; things are all carefully placed. I don’t have to stretch to get to anything.

MD: Does your road kit differ from your recording setup?

RH: Not for Little Feat. I record with the whole road kit for Little Feat, except I’m usually armed with fourteen or fifteen snare drums and some different cymbal setups for different songs. That gives the songs unique identities. When I go in with other people, I usually use less stuff.

MD: You also sing with the group. What kind of vocal mic’ do you use?

RH: I’m still researching that. I’m using a Shure mic’ that sits on a boom. I have trouble with long mic’s because my sticks are flying through that area and I hit them all the time. I even hit the little one I’m using now. I don’t like headsets because the mic’ is always right there and I make a lot of noises when I’m playing, a lot of grunts and groans and sometimes just plain primal screams. [laughs]

MD: Another challenge of playing with Little Feat must be in working with a relatively large band—seven people. Do you
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have any tips for playing with a large group?

RH: Coexistence is very important. You have to listen when someone speaks. Think about what they're saying and what they're playing and try to keep your mind open. It's really important to pay attention.

MD: There's a lot of music flying around the stage. Is there something particular you're usually focusing on?

RH: That changes from moment to moment. That's why I say it's important for me to listen really hard to what's going on with the other bandmembers. There are core instruments at certain times in a song that are really imperative to tie the groove together. The bass, drums, and percussion will always be the bottom, but there are other instruments that enhance the groove, which will be changing from song to song, part to part.

Other than just playing the groove, I like to kick with the soloist too. Once you get that thing going with whomever is playing the feel, I think it's really cool for the drums to strike out a little bit and go off with the soloist, as well as keeping it together with the percussion and bass. I got a lot of that from Mitch Mitchell because he was really able to go out with Jimi and still stay down there.

MD: Does the percussionist give you the chance to express more?

RH: Definitely. Kenny [Gradney, bass] and Sam [Clayton, percussion] are really perfect for me. They like to play it really down the middle, and I like to mess around. [laughs] I love my job.

MD: Do you ever go too far out on a limb?

RH: Oh yes. The limb breaks! I've learned to recover fast, and hopefully do so as invisibly as I can. Sometimes you have to just suspend all action for a second, listen, and then come back in as if it were on purpose.

MD: Does that scare you?

RH: I have a lot of respect for the edge. One of my main rules is don't practice on the gig. I've learned that the hard way. I have to know my limits, although I'm still always pushing just a little bit. You don't want to play it too safe either. You have to strike a balance. It's great to take chances, and a lot of my favorite licks were discovered by being so far out in trouble that some accident happened that sounded cool.

MD: How does one play "Dixie Chicken" every night and keep it exciting for so many years?

RH: We change the arrangement a little bit every year, and we never do it exactly the same twice, especially in the solo parts. What makes it exciting for me is that I never know what Billy [Payne, keyboards] is going to do in his solo, and it's fun to try to follow it. Sometimes he goes to Venus, sometimes it's Mars. That's a challenge.

MD: There must be pros and cons to working with the same musicians for so long.

RH: You can get insular. You can get to the point where you don't grow anymore. One of the benefits of this band is that we all play with other people when we're not working together, so we're always getting fresh ideas and input from other musicians. Everyone in the band is always looking to grow, and I think that all shows in the music. You have to allow all sorts of outside influences, otherwise you'll turn into your grandparents.

MD: Little Feat recently added a female vocalist, Shaun Murphy. How has that challenged or affected the way you play?

RH: It definitely gave the band a tune-up. It's a whole new direction and approach. I think Shaun's really exciting. She's more R&B, blues, and rock rooted than Craig [Fuller, former vocalist] was. He always leaned a little more toward country. Shaun has this knife edge to her performances that's really exciting. As a person she's added a whole spiritual uplift to the band as well.

MD: There's a real urgency and excitement to the new album.

RH: That's how we feel now. The new material is great, and it's the most fun I've had in a long time. It's more up my alley. It's exciting to play, and the band is having a great time with it.

The new album is almost a live album in the way that we recorded it. Most of the instruments, including the vocals and the solos, were recorded at the same time. There are just a few keyboard overdubs that Billy couldn't do because he only has two hands. Unlike a lot of our other records, it wasn't cut in a real L.A. studio fashion, where a couple of core instruments cut the track and then everybody sweetens
it up.

MD: Are there songs on there that you're particularly proud of?

RH: I'm real proud of the whole thing, but there are some I am particularly fond of playing. I really like "Driving Blind." It's really fun and has a great drum part. I tried to find a basic pattern for it that was eight bars long and didn't repeat itself, something that I could basically repeat throughout the song and embellish on in subtle ways. "Cadillac Hotel" is a good return to the old funky Feat stuff. That's really fun to play. It has the half-beat shuffle thing going for it, which is fun to play. "Romance Without Finance" and "Cajun Rage" are real New Orleans rooted stuff, and that's always fun to do. You never have to do it exactly the same way twice.

I'm very fond of "Borderline Blues," because it was written for [artist] Neon Park, who passed away last year. He died of Lou Gehrig's disease and he hadn't been able to paint for the last four years. The last painting he was able to do was specifically for our record Representing The Mambo. The new record is in memory of him, but that song in particular was written for him, which is why it is different from the rest of the record. It's much more somber. The drum part is a combination of the cymbal-age that was on "Silver Screen" from the Mambo record and a Peter Gabriel approach for the chorus—no cymbals. I simplified what Manu does with Peter, but I like the way he can establish a really exciting feel with just a tom/snare kind of thing. I can't play like Manu, so I did my own version.

MD: Of your whole body of work with Little Feat, can you tell us three tracks that would represent who you are within this band?

RH: I'm real proud of "The Fan." That was probably the most difficult thing I've ever done. Lowell wrote that song in 1971, and we tried for three albums to record it, but it was so difficult we couldn't play it. We would go into the studio and almost get it, but it wasn't quite right. There are only two bars of four in the whole song, and it switches time signatures. Then we finally did it live and figured that was the way we could do it. Trying for four years on the song helped us to finally get it. It turned into something. It was really fun to play and it took us to new places every time we did it.

MD: Do you remember how your part came about, other than just playing with the rest of the guys?

RH: A lot of it had to do with playing with the rest of the band, for sure. One of the challenging aspects of the song was playing the fast 7/8 feel and improvising on it under the solo. There's one phrase in ten and a couple in what sounds like eight, but it's really sixteen chopped up into different segments. It got real interesting.

"Cadillac Hotel" on the new record is really what Little Feat is all about. It has that "Rock And Roll Doctor," "Dixie Chicken" kind of feel. When Billy brought it into rehearsal, it was like putting on a comfortable old pair of shoes, but that still had a shine on them. It's not derivative enough of our old stuff to be the same old baked potato—at least we hope not, anyway.

Other tunes that represent us could be either "Rock And Roll Doctor" or "Fat Man In The Bathtub." They were important stepping stones in my growth because I got to learn different ways to play 4/4 time, different ways to enjoy a backbeat. "Fat Man" was one of my first experiments in second line. It began with that straight Bo Diddley thing you hear in the intro, and through the course of the tune, it changes feel about six times. They're all at the same tempo, but they feel completely different.

MD: How do you accomplish that?

RH: I don't do that alone. The guys all have to be there to help me. I'm thinking about what everyone else is playing and how I can be there with them and tie it together. The big question for me is how can I be as creative as possible without overplaying? That's been one of my demons over the years.

I think of all sorts of different things while I'm performing a song. Then I have to sort out what to play. It's like when you're trying to talk in front of your parents without cussing—you have to censor what you're saying. That's kind of what I have to do when I play, so it's good if I play about one out of every three or four ideas I get.

MD: Are there other pivotal tracks?

RH: I like "Mercenary Territory" from
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Waiting For Columbus too, because the solo toward the end feels like a normal thing, but it's actually in 10/4. It goes from 10/4 to what sounds like six, but it's actually eighteen—three bars of six. Then the body of the song is in four. It's cool because it's symmetrical in that you can divide it by two. The left hand is doing a backbeat through the whole thing, but everything else is playing these odd times.

"Representing The Mambo" was interesting because it was a style that I had never tried—Latin-influenced jazz. That was a whole new pair of shoes to try on, which was fun. I used a piccolo snare instead of a timbale. Since I knew I couldn't step in there and play it like a real guy, why even try? So I took their influences and applied it to the way I feel. It was an experiment by omission a lot of times, to not play a backbeat at all and still get the feel going, to let it percolate and come up with it here and there.

MD: You've been spotted playing certain live gigs with the band on a vintage kit. How did that affect your approach?
RH: I got the vintage kit for our acoustic shows that we did a couple of years ago. New drums were too loud, too live, and just too good for this type of thing. Plus, I felt if I could get an old pre-World War II Radio King drumkit, it would have a deader sound and match more with the tones of the acoustic instruments. It also had a visual impact that made it seem more intimate and casual, which was in keeping with the whole atmosphere.

It seemed like a good idea at the time, but they're really hard to play because they set up really low. I had to make some adjustments. Plus, I only had one rack tom and two floors. That set me off on a whole different direction. On some non-Little Feat gigs, and even some Little Feat gigs, I try to set up with that little kit and return to my roots for a while. No matter how big your kit is, it's basically a snare drum, bass drum, and hi-hat. If you keep that in mind, you can keep yourself more centered than if you have five tom-toms and two bass drums and twelve cymbals.

MD: Let's talk about non-Little Feat information. You have such a defined style within Little Feat, is it tough when you do your outside work?
RH: It can be, but I try to go into the outside work with as much of an open mind as I can and try to apply my knowledge to what they want. I don't go in there and insist that it be my style. I like to go into outside work with the attitude to learn. It's really good for me to try to get into the other people's heads and supply what they want.

MD: Jim Keltner mentioned a Ry Cooder album you worked on that blew him and Ringo away.
RH: It was the first Ry Cooer album. That was in 1970, and he was just setting out. We did a bunch of real eclectic material. We spent a long time in the studio arranging the material. He'd come in with an old Woody Guthrie song like "How Can A Poor Man Stand Such Times And Live" and we'd try to put a contemporary, but not modern, arrangement to it. It was a fun record.

MD: Where was Little Feat at that time?
RH: We were doing our first album. In fact Ry played on "44 Blues" and "How Many More Years" on our first album.
MD: So that was kind of a virgin Richie Hayward.
RH: It was embryonic.
RH: Robert was obsessed with being modern at that time, which was the mid-'80s. At that time English music had taken this unfortunate twist toward electronic and non-organic music. He wanted to do that, but he had a bunch of guys in the band who were my age and who grew up playing real instruments, so we were making a compromise to be modern for Robert.

I added five Simmons pads to my kit, but I wouldn’t replace the kit. It was a compromise in one way and a challenge in another, which made it a whole new thing. Musically that was really fun and the guys were great. We had a ball working up the stuff. It turned into something very different from anything I’d ever done.

MD: How were the songs presented to you?

RH: The songs didn’t exist. We worked up the tracks and Robert made up the lyrics and melodies and sang over them. Then we went in the studio and recorded it. I think we worked the stuff up for six months.

MD: Did you get songwriting credit on that?

RH: Very little because the attitude about drummers is always, “Okay, what part did you write?” I didn’t want to get into the fight of it, and I couldn’t care less at this point.

MD: What other outside recording do you want to mention?

RH: I did a live album with Joan Armatrading that was a lot of fun. It was called Steppin’ Out, and it was early ’79. They called me to do a two-week tour and they recorded three nights. She called me a week after I’d been in six months of traction, and six months after they cut the body cast off. [Richie had been in a motorcycle accident.] She asked if I was able to play and I didn’t
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know if I could or not, but I lied and told her I could. I was using a cane and my right leg was about the size of my arm. I could hardly walk, but I managed to bluff my way through it and we ended up touring for almost two years. That was my physical therapy.

I did a bunch of stuff with Eric Clapton for his most recent blues album, but only one track of mine made it on the record, which I’m playing washboard on, not drums. That was a first for me. And then I had to follow it up and play the tune live with Clapton at Albert Hall, in a suit, which was strange. But for the record, we cut the stuff three or four times, and then after I had gone, he re-recorded it with Jim Keltner. Eric wanted to do it like a real blues record, with live performances. He didn’t want to do any vocal or guitar overdubs, and he was hyper-critical of his own performance. He would throw out versions that I thought were great because of one bad note in the vocal, which is not quite the way the blues guys did it. [laughs] But it was great working with him.

MD: When you talk about the life of the session drummer, have there been any tough moments in the studio?

RH: [laughs] Maybe here and there. In the early days with Little Feat, there were some very tense moments in the studio. Those days are over. There are a lot of tough moments in the studio when you’re working out songs and taking chances. It depends on how nit-picky the person you’re working with is. A lot of times you’ll go into a session and the band will start to really cook, but the artist and the producer will take out all the stuff that makes it exciting. It’s hard to bite your tongue and not say anything, but you know darn well they don’t want to hear it from you.

MD: You’ve actually had some tough moments in life. You mentioned your second motorcycle accident before working with Joan Armatrading. That was a bad time for you.

RH: I was riding over from a sound check from the solo tour that Lowell didn’t make it through. I got forced off the road, and while I was laying on the side of the road, bleeding and with a broken leg, a couple of
guys pulled over and said, "We don't think you're going to need this," and they threw my motorcycle in the back of their pickup truck and took off. I think it was really my guardian angel with a sense of humor. I was out of commission for a year—six months in traction and six months in a body cast. It was definitely my lowest point. Two weeks after the accident, Lowell died. My first marriage was going down the tubes, and I felt robbed. I wasn't even able to play the memorial concert for Lowell. I was very down and got into drugs real hard for a couple of years. I was angry.

MD: How do you pick yourself up from that kind of low?

RH: As long as you're alive, there's hope. Having people you love and who love you helps. At the point when I was at my lowest, I got the call from Robert Plant. I wasn't getting any work here and he hired me. He hadn't heard the stories, I guess. I went over there with the determination to put my life back together. I feel real good about life now. So whenever you're really down, don't do anything rash, because something great may happen.
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Modern Drummer’s Festival Weekend ‘95—held on Saturday, May 20 and Sunday, May 21—surpassed all previous Festivals in its level of enthusiasm and excitement. The show was the fastest sellout in Festival history—a testament to its appeal to drummers of all experience levels and musical interests. For the eighth time, Montclair State University in Upper Montclair, New Jersey saw travelers from across the U.S. and as far away as Norway, Israel, and New Zealand gather together to enjoy the educational value and the camaraderie of this singular drumming event.

The show got off to a rousing start with the return of Hip Pickles. This unique drum-corps quartet floored Festival audiences at their first appearance in 1993—and their 1995 performance took the intensity up a notch from there. Combining the blazing technique of rudimental corps-style drumming with world percussion, crowd-pleasing theatrics, choreography, and no small amount of humor (a cymbal-oriented piece was titled “Mom’s Apple Paiste”), the group received three standing ovations!

Led by Chet Doboe (on snare drum), Hip Pickles also featured Gary Gonzalez (snare), Chris Scherer (multi-toms), and Chris Lopez (tribass). Together, these four talented gentlemen amply demonstrated how technique and imagination can be combined to create a totally original concept in drumming performance.

Hip Pickles appeared through the courtesy of Pearl Drums, Paiste Cymbals, Pro-Mark Sticks, and LP Music Group.
Mike Portnoy of Dream Theater was the first drumset artist on the program. Mike took the stage casually (after being presented with plaques commemorating his MD Readers Poll wins in the Progressive Rock and Recorded Performance categories), then proceeded to astound the audience with his power, creativity, and musicality. Literally surrounded by his massive drum and percussion array, Mike soloed with fire and intensity, yet also displayed the precision and careful crafting that have made him such an important figure in progressive rock in such a short time. Warm and articulate, Mike fielded questions about his band, his career, and his playing philosophy. He then concluded his performance by playing with a high-intensity recorded track—leaving the audience shouting for more.

Mike's performance was sponsored by Mapex Drums and Sabian Cymbals.
In order to present their performance in a musical context, past Festival drummers have played to recorded tracks, to sequenced material, or with accompanying musicians. The astounding Kenwood Dennard simply did it all himself! With unbridled enthusiasm Kenwood divided his limbs among the drums and several keyboards, while singing, chanting, or talking at the same time—a concept he has dubbed the Meta Rhythmic Orchestra. Audience members marveled at Kenwood's ability to establish grooves and play impressive solos within the framework of complete compositions. They were also impressed by the depth of his philosophy, which he expressed both verbally and musically.

To top his performance off, Kenwood leaped from the drums into the aisle of the theater. From there he led a thirteen-piece percussion ensemble (dubbed the Meta Rhythmic Troupe) on stage to accompany him in a final number that raised the roof of the theater.

Kenwood appeared through the courtesy of Pearl Drums and Technics Musical Instruments.
Steve Smith came on stage to a standing ovation, and proceeded to absolutely astound the audience with his combined technical abilities and sense of musical history. Set up sideways so as to be more visible, Steve discussed his concept of "American music" and the various styles represented by that term. Enthusiastic and articulate, Steve played extended solos in each of the styles he had discussed. Those included straight rock, African-oriented 6/8, funk, and an incredible tribute to the big band drumming of Rich, Bellson, Krupa, and Webb (complete with hi-hat fanning, stick twirls, and fiery single-stroke patterns). The audience was left in awe of Steve's versatility and talent—and once again rose to their feet at the conclusion of his performance.

Steve's appearance was sponsored by Sonor Drums.
Saturday’s show came to a tasteful conclusion with a stellar performance by the **Peter Erskine Trio** (with Alan Pasqua on piano and Marc Johnson on bass). After receiving his Readers Poll award for Mainstream Jazz Drummer, Peter quickly demonstrated why he received that honor. Blending creativity, musicality, and respect for tradition with unparalleled technique and his own inimitable style around the kit, Peter alternately supported the group and drove it to ever-increasing heights. Stressing variety in dynamics and mood, the trio was warmly received by the audience. And when Peter took center stage for his concluding solo, the audience rose as one to display their admiration, respect, and enthusiasm.

Peter and his band were sponsored by **Yamaha Drums**, **Vic Firth Sticks**, **Evans Drumheads**, and **Shure Microphones**.
Sunday's show was opened by the LP Latin Percussion Ensemble—an all-star group consisting of Marc Quinones and Bobby Allende on congas and timbales and Tony Cintron on drumset. Performing as a group and in solo spots, the ensemble ably demonstrated how Latin percussion grooves can be structured so as to establish a rhythmic foundation for a wide variety of music. The group had the Festival audience dancing in their seats by the time guest artist Manny Resto was introduced. This six-year-old prodigy proceeded to tear the house down on congas—ably representing a generation of percussionists to come.

The LP Percussion Ensemble was presented by LP Music Group.
Stephen Perkins was the most eclectic artist of the entire Festival. After presenting *Modern Drummer* with a plaque from the House Ear Institute (in honor of MD's support for their hearing-protection campaigns), Stephen began by playing a haunting melody on a wooden slit drum. From there he moved to his extremely non-traditional kit, which combines kit drums with a conga, bongos, and a remote-pedal-tunable timpani! Later he shifted to a percussion setup created from pipes, grates, a metal cart, and a 30-gallon trash can. Stephen's point was to demonstrate how original and creative percussion can be—a point he also expressed articulately during his question-and-answer period.

Playing with technical ability, conceptual originality, and emotional abandon, Stephen both entertained and inspired the crowd. He concluded his set by inviting over a dozen audience members on stage for a drums-and-percussion jam underscoring the community spirit inherent among drummers.

Stephen appeared through the courtesy of Drum Workshop and Pro-Mark Drumsticks.
Contemporary fusion and funk drumming was well represented by Rayford Griffin, who greeted the audience politely and quietly, and then proceeded to knock them out with his fluid yet aggressive style. Referencing his work with Jean-Luc Ponty and other fusion artists, Rayford explained his concept of playing polyrhythms musically while still maintaining the fundamental groove. As smooth and confident on the microphone as on the drums, Rayford also entertained the crowd with repeated evidence of his wit. (When, during the question-and-answer period, a disembodied voice came over the P.A. system saying, "This is God," Rayford immediately quipped: "No it's not. God has a deeper voice—and reverb.") Combining technical facility with a style and feel all his own, Rayford left an indelible impression on (and elicited three standing ovations from) the Festival audience. His appearance proved to be one of the high points of an already stellar show.

Rayford's performance was sponsored by Starclassic Drums and Paiste Cymbals.
Progressive rock veteran Alan White treated the audience to a solid display of solo technique, combined with the creative use of Yes tracks triggered from a trapKAT. Alan’s playing displayed the combination of inventiveness, finesse, and power that has driven his multi-platinum band so successfully for over twenty years. He also spent a good deal of time fielding questions about his work with the band, and about his playing with John Lennon, Joe Cocker, and other artists. Later, he both discussed and demonstrated the way in which he creates the drum parts for Yes’s complicated and innovative compositions. His concluding solo left an appreciative audience on its feet yet again, in an unabashed display of admiration.

Alan appeared through the courtesy of Ludwig Drums.
The Festival concluded with a high-energy performance by Gregg Bissonette & the Mustard Seeds. The group’s talented lineup included George Bernhardt and Doug Bossi on guitar and Gregg’s brother Matt on bass. From the moment the band kicked off, the collective and individual enthusiasm of these four gentlemen literally radiated from the stage. In addition to several of challenging instrumental pieces, the group added a new dimension to Festival finales by doing a number of vocal tunes. Gregg—whose irrepressible personality projected to the last rows of the theater—propelled the band with his trademark musicality, power, and drive. His solo left jaws agape and heads shaking, but it was the group’s encore—humorous pop-quiz medley of “classic drum intros”—that provided the perfect close to the weekend’s performances.

Gregg and the Mustard Seeds were co-sponsored by Slingerland Drums and Zildjian Cymbals.

Over the course of the Festival, audience members were given the opportunity to win thousands of dollars’ worth of door prizes, including snare drums, cymbals, hardware, microphones, videos, and a wide variety of accessory items. MD also continued its tradition of recognizing drummers who traveled the farthest distances to reach the Festival by presenting them with “Duron Johnson Commemorative Long-Distance Traveler Awards” (named in honor of the Anchorage, Alaska drummer who has never missed a Festival). And on Sunday the editors of MD were honored to be able to present 1995 Editors’ Achievement Awards personally to teacher, publisher, and inventor Henry Adler, and to Carol Calato on behalf of her father Joe Calato, inventor of the nylon-tip drumstick and founder of Regal Tip sticks.

Many of the Festival performers—as well as a host of visiting drum stars including Festival alumni Joe Morello and Adam Nussbaum—spent time with the audience signing autographs, offering tips, and sharing the good feelings that are always a part of this annual get-together of the drumming community. A good time was had by audience and performers alike.
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Fergal Lawler rips off his shirt, spraying sweat in all directions, as he pounces on the groove to "Zombie" from the stage of Syracuse's Landmark Theater. As petite singer Dolores O'Riordan hoarsely wails the chorus, "In my head...", Lawler delves into a rhythmic trance all his own. Body bouncing, arms flailing, head rocking, mouth agape, the curly haired drummer seems possessed, his lean torso lurching to and fro like the single hand of an unseen, inner clock. As the song repeats the verse, Lawler flashes a quick smile at bassist Mike Hogan, the pair effortlessly locking in over the hi-hat pulse, which, though not slick-studio clean, is visceral and raw, as befits the mega-selling song. Tonight the Cranberries will play all their hits: "Ode To My Family," "Dreaming My Dreams," "Linger," and "Still Can't..." as a screaming audience erupts at each opening note.

Backstage after the show, Lawler clowns around with drummer Joey Peters, from opening act Grant Lee Buffalo, while ignoring taunts from Dolores about "beating on elephant's skins." Fergal is relaxed and cheerful, even though the Cranberries will be leaving shortly on yet another long bus ride on this seemingly never-ending tour. But having worked a variety of odd jobs in Limerick, Ireland for most of his teenage years—from hairdresser to a janitor at a Stop 'N' Shop, the twenty-four-year-old drummer is gratefully sitting on top of the world as a member of a group whose recent second album, No Need To Argue, has sold over five million copies.

The Cranberries' blend of melancholy melodies and powerful pop aura, initially heard on 1993's Everybody Else Is Doing It, So Why Can't We?, has made them the biggest band out of Ireland since U2. But even more than that band, the Cranberries' dark, wistful Irish lilt has allowed them to break through stifling categories. They've reached out to a musically bipartisan audience that is simply seduced by the mystery of their heartfelt songs and by the brooding charm of four close-knit musicians who have seemingly blasted out of nowhere. The son of a flower shop owner and an airport worker, Fergal Lawler played drums with brothers Noel [guitar] and Mike Hogan [bass] for a couple of years before finding Dolores O'Riordan. Something magical must have happened, because within a short period of time a bidding war among London-based record companies broke out over the band.

With big hands that carry blisters as road scars, Lawler's style grew out of techno and '80s rock, and his own generously tasteful approach. Always aiming to color a song rather than brand it, Lawler listens intently to the music—often with eyes closed—to find the perfect part with just the right nuance. His is a natural talent, developed through close friendship with the other Cranberries and a desire to give their engaging songs a quality of lushness, whether it's the haunting din of "Zombie," the gentle jig of "Linger," or the funky accents of "...Be With You."

Ireland has an ancient musical tradition based on the dark beauty of the land and centuries-old folk traditions. Lawler seems to draw on that timeless tradition, his drumming being a palette of atmospheric cymbals, popping drums, and evocative percussion. Resembling a cross between Stewart Copeland and U2's Adam Clayton, the self-effacing Lawler doesn't accept compliments well, preferring to focus on the music.

Like a handful of drummers before him, from Ringo to Copeland to Dave Grohl—musicians whose role it is to grace million-selling songs with rhythmic thrust—Lawler knows how to add his own design to a sound embraced by the world.

KM: Are you primarily influenced by music or by musicians?

FL: I get into the band first, then after a while I may like the drummer. It's more musical. My influences include Stewart Copeland, definitely...and I used to listen to Sting's stuff after the Police, which is where I started to get into Manu Katche. And Dave Palmer of the The is great. He's one of my main influences. I just think he is really solid.

I don't like the shapers, the posers (imitates drummer rolling around many toms), the ones who play all over the music. I don't like that kind of style where drummers play a lot of patterns, trying to show off how fast they can play.

KM: Your use of splash cymbals and space within a groove reminds me of Manu Katche, but in concert you play really hard—it's like Dave Grohl meets Stewart Copeland.

FL: [smiles] Well, that's a serious compliment. Thank you. I do get really carried away...I get into it. Some of the songs are really angry. I'm really passionate about what I'm doing—even if the playing sometimes suffers because of it. But I don't mind, it's a big adrenaline rush and I get totally carried away.

KM: On the records you're very tasteful.

FL: I have to calm down a bit there to concentrate more on what I'm trying to play style-wise and how I'm going to hit things.

KM: It's interesting the way you and bassist Mike Hogan interpret the music. If the Cranberries were an American band you might take a more obvious, harder approach, but you've stylized the rhythm section with a subtle funk attitude.

FL: Mike and I have been friends for ten years, and this is really the first band any of us have been in. I got my first set of drums six years ago for Christmas and Mike and [guitarist/brother] Neil got their instruments a few months later. We started playing then and just grew together. We didn't have any lessons, and we couldn't play any covers, so we just started playing bits and pieces.

KM: Were you doing harder stuff or
more moody material like the Cranberries?

**FL:** It was close to what we're doing now, and some of it sounded like New Order or Joy Division meets the Cure. That's what we listened to back then.

**KM:** On songs like "Yeat's Groove" and "Disappointment" you and Mike play counter-rhythms, or you'll put the snare on beat 3 instead of 2 and 4. Did that grow out of the techno-dance styles of those bands?

**FL:** It grew out of everything we've heard. I quite enjoy Rob Ellis, the drummer who used to play in PJ Harvey [currently with England’s experimental Laika]. He's one of the most amazing drummers I've heard in my life, the way

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**Lawler's Setup**

Drumset: DW
- A. 9 x 13 tom
- B. 4 x 14 brass piccolo
- C. 8 x 10 tom
- D. 10 x 12 tom
- E. 12 x 14 tom
- F. 16 x 20 bass drum

Cymbals: Zildjian
- 1. 10" A splash
- 2. 10" EFX 1 splash
- 3. 14" Quick Beat hi-hats
- 4. 17" Rock crash
- 5. 18" Rock crash
- 6. 18" Rock crash (lower in pitch than #5)
- 7. 22" Rock ride
- 8. 20" Z China

AA. LP mounted tambourine
BB. LP Hard Rock cowbell
he does things off time. I'd like to get into more of that eventually.

Technically, I don't really have a clue half the time. I just kind of close my eyes and listen and eventually start working things out. I'll have someone tape the soundchecks, and then I'll listen back and get ideas. When we're playing the show it's kind of hard to think over the volume and the crowd.

**KM:** The band works up new material at the soundchecks?

**FL:** Yes, that happens all the time. Someone starts playing, Dolores sings whatever comes to her until she can compose proper lyrics, and we have the beginnings of a song. Sometimes she will come in with the chords and the lyrics, pretty much the bulk of the song, but sometimes we make it up at soundcheck. We just all join in. Dolores is the voice, but we're her backbone. It's definitely a band thing.

**KM:** So the songs almost compose themselves sometimes.

**FL:** Mmmm...yea, these days. Some songs [snaps his fingers] are just like that. Others are a bit of a hassle, you have to work on them day to day.

**KM:** So you hone your part as the song develops.

**FL:** Exactly. I get the main rhythm in my head and then decorate it from there. I love decorating things.

**KM:** How else do you create a drum part to fit a new piece of music?

**FL:** It depends on who writes the song. If
Kenny Aronoff - talk about a studio drummer! This guy's been in the business since the eighties! Want names? He's recorded for John Mellencamp, Bob Dylan, John Bon Jovi, Elton John, Bob Seger, Meat Loaf, Chris Isaak, and many, many more. And he's toured with most of them, too. Kenny was also voted best Pop/Rock drummer by the readers of "Modern Drummer" magazine four times in a row. On top of it all, Kenny teaches at the University of Indiana where he passes his craft on to future pro's. Of course, a live wire like Kenny needs reliable equipment. Luckily for him, he can get anything he wants. Anything at all. But experience tells him to go for the best. Kenny chooses Meinl Percussion for his bag of tricks. You know what? So should you!

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it’s Dolores, then I cue off of her. If Noel writes it, then I cue from his guitar. It usually starts with guitar, though, and that’s where I get the rhythm from.

**KM:** The drum pattern in “Everything I Said” is unusual, with that neo-clave on the snare drum.

**FL:** That’s fairly old. We’d been touring Europe and it just came about on a soundcheck. It’s just three beats in a row, but it fits the song really well.

**KM:** I notice you’ll use mallets, multi-rods, sticks, and sometimes even have a stick in one hand and a mallet in another. Does coloring the music with different textures come naturally to you?

**FL:** I always loved getting unusual sounds. That’s why I try to incorporate the mallets—it makes the toms sound so full. They sound very different. Our sound man likes the multi-rods, so I wrap them with gaffer’s tape so you can hear them in the bigger halls.

**KM:** Is this a democratic band? Do each of you make suggestions regarding the other’s parts?

**FL:** Now and again, but most of the time we’re left to ourselves. When someone starts playing, you pretty much know what to play. All of our songs are based on emotions—some are sad, some are angry, others are happy or upbeat. You can get the gist of a song by closing your eyes and listening to it for a few seconds. Some songs might demand a tom-oriented groove or a darker, China-cymbal sound. It’s all based on feeling.

I get the biggest buzz coming up with new songs. That’s the most challenging thing. Playing live is great and it’s really physical, but the studio is more about using your mind.

**KM:** Does the band rehearse a lot when you’re off the road?

**FL:** We’re almost never off the road. We’ve been on the road almost nonstop for the past three years. We had a month off after recording *No Need To Argue*, and we just went home. Most of the time touring is great, but we’re starting to get a bit pissed off now—we’re beat. We started this tour in July of ’94, had off for Christmas, and that was it. On our days off during a tour we try to check out the town. Yesterday I bought a Gretsch snare drum for $50 from the House Of Guitars in Rochester.

**KM:** Is the new material closer to “Zombie”? Is it heavier?

**FL:** We have seventeen new songs, and they’re all different. Some are laid-back, some have more of a “Zombie” edge.

**KM:** Do you play hard in the studio as well as on stage?

**FL:** Yes, but it’s more solid. Live, I just let go, sometimes too much. But after so much touring my playing is much more solid.

**KM:** Mike and Neil Hogan are subdued on stage, and there are no guitar or drum solos.

**FL:** We all hate solos—guitar, bass, or drums. The lads do riffs that are part of the melody, but none of us like that Van Halen shit. That’s fine for them, but not for us.

**KM:** When you’re performing live, do you maintain the same tempo as on record?

**FL:** It varies. I used to be really bad about speeding up. I was getting carried away. Now some songs are faster and some are slower than on the records. After a while you get into a habit of playing a song at a

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certain tempo.

KM: Singers can be demanding about tempo. Is Dolores a stickler for exact tempos?

FL: If she can’t catch her breath, then the song’s too fast. I understand that. I sing all the songs to myself most of the time, and that’s how I know where I am within the song. And Dolores is a wonderful singer, her sense of time is amazing. We all click together as people and as players, and that’s why this works. I think people can relate to our music, even a song like “Linger.” We get a lot of mail from people who understand the feelings and the passion behind the music. Dolores writes about everyday things, but she’s not afraid to say what she feels, and that connects with people. She knows how to put it into words—it’s magic.

KM: A lot of Irish music, even back to Gaelic times, is very brooding, mysterious, and beautiful. Is it that soulfulness that appeals to people?

FL: Well, the Irish are all very passionate people. For thousands of years there have been musicians, poets, and artists—every single person in Ireland plays a musical instrument. It’s crazy, especially in the summer when there are festivals. People line the streets with instruments. Any pub will have people playing music. There are so many bands when you consider the size of the country.

KM: I heard the band playing an Irish jig during soundcheck.

FL: Some of it’s okay. I like to hear it in bars, but I wouldn’t go out and buy a record. I’ve heard that stuff all of my life, so I can play it if need be.

KM: Was No Need To Argue easier to record than the first one?

FL: We knew a bit more of what we were doing this time, definitely. The new one is a lot better than the first, but I’m still not happy with some of the sounds. But that’s what keeps you going. Each one gets a little better.

KM: If the Cranberries is your first band, how did you learn to play?

FL: I used to watch Boris Williams of the Cure in their Orange video, basically trying to learn his beats on that. And I liked Stephen Perkins from Porno For Pyros.

When I got together with Neil and Mike, we rehearsed at my house. Back then we called ourselves the Cranberry Saw Us. Before Dolores, we played with this guy who sang with us for six months.

KM: Do bands form in Ireland for the same reasons as in the U.S.?

FL: I guess so; you have the ones who love music, and then the posers, who just want to be famous and be on the cover of a magazine. Actual fame is a pain in the arse, something I still don’t like. [scowls] We were all so very shy, on the first gig we played we just kept our heads down. We played six songs and ran off the stage. I used to actually get sick from stage fright. I got sick for the first couple years, but now I get a great buzz from it.

KM: Are the other members of the band moody people?

FL: All four of us are. I have my moods, but I try to be social. And when you get to know the rest of the band, they’re lunatics. We’ve been touring together for the last three years—together every day—and all the crew are very close as well. It’s like a big party on the road. It keeps you going. Everyone has a good sense of humor, and that helps keep you sane.

KM: This is your fifth tour of the U.S. What has surprised you?

FL: Back home everything is laid-back, but here it’s go, go, go. I don’t watch TV here anymore, I can’t handle it. It does my head in. There are too many advertisements on TV—buy this, buy that—it drives me nuts. I watch movies instead.

KM: How has such worldwide, platinum success affected you?

FL: It hasn’t really. Living in Ireland, we have the same friends we always had. The only people who hassle you are the ones who never knew you in the first place. They have an attitude. We switch off this whole trip when we go home. We’re just normal people. I don’t think we could do that if we lived in New York or London. We’d be hanging out with all sorts of bands, and it would probably affect our music. But in Limerick nothing ever changes, we can still be ourselves. I mean, I still live with my parents, I haven’t even had time to buy a house. It’s hard to plan in advance.

KM: You did plan in advance for your filming of MTV Unplugged. That was a little different.

FL: We played at the Royal Albert Hall. We opened up in black suits and tails and then changed, came back, and rocked out.
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KM: Why do you play DW drums?
FL: I started off with Pearl, but the DWs are like old-fashioned drums, like Gretsch. The way you can set them up is very easy, and the hardware is nice and light, but strong—not big and awkward like some drum companies' equipment. And the sound is wonderful—really sweet.
KM: Color is such a big part of what you do. Did it take a while to find the right cymbals?
FL: Yes. I used to have dark crashes and a very dry, dead-sounding ride. My new ride is perfect, and the crashes have a nice ring.
KM: Are there certain songs you look forward to playing every night?
FL: I love "Daffodil Lament." That's the one I play with mallets. That song has so many dynamics and different parts, it's like a journey.
KM: Do you ever have trouble finding a part that works?
FL: I used to play "Dreaming My Dreams" differently. I used the bass drum more to give it a driving feel, but Dolores wasn't happy with it. So I cut it out and now use a tambourine. Around the tambourine I'll color with toms and cymbals. A lot of it is just experimentation.
Some songs can take a lot of work; it varies. "Disappointment" was written about three weeks before it was recorded. We had no chorus, but we just jammed in the studio and it came. Often we'll get things in the studio. When we hear all of the instruments sounding so amazing, it inspires us.
KM: If a song is really good is it easier to find a part?
FL: Yes. The simple songs are the best. That's why I don't like flashy drumming with solos, because it tends to drown out the quality of the song. Some songs sound great with just a hi-hat and snare and nothing else. It's hard for a drummer to lay off on a tune, but sometimes it sounds so much better when you do. The song is the most important thing—not one musician, but the whole band. We're not trying to impress each other, we're trying to play music.
Bill Bruford is one of the most innovative drummers who has ever been recorded. From his unique snare sound to his exploration with electronics, Bruford is a drummer who is always trying to create new sounds and rhythms. He’s played some of the most incredible and musical drumming ever heard.

On Bruford’s latest Earthworks release, Stamping Ground, Live he plays a dazzling solo in the song “Bridge Of Inhibition.” In this solo, he incorporates his electronic set with his acoustic kit while keeping a repeating quarter-note-triplet feel going with his bass drum (here notated as dotted-8th, 16th, and 8th note). This article incorporates that style of ostinato playing.

In the exercise we will play "fours" using the ostinato. In playing "fours," it will be as though we are playing in a jazz setting. A melody or solo is played for four measures by one instrument and then repeated in a solo form with the drums. In this exercise, the melody will be played on the snare while keeping an even 8th-note rhythm on the ride cymbal. It will then be repeated in accents over 16th notes. All of this will have the underlying ostinato pattern played on the bass drum.

First, you must learn the pattern with the feet. The hi-hat will play on the quarter note throughout the exercise. The bass drum will play on the dotted 8th note followed by a 16th, then the second 8th note of the next beat. It will be counted “1, ah, &, 3, ah, &.” Repeat this pattern several times until you are able to play it comfortably.

Now play the first four measures of the following example, where the previous pattern is played underneath the snare drum playing the melody. The following four bars have 16th notes being played, accenting the 8th-note melody from the previous four bars. There are three sections of “fours” played. The first section deals strictly with 8th notes. The second group begins to include 16th notes, and the third has even more challenging groups of 16ths.

Next, start playing the related solos after keeping time. Learn the solo by just playing the accents, so you can hear the melody being played. Once that is mastered, there are several ways of playing the accents around the drumkit. If the accent falls on the right hand, strike the floor tom. If it falls on the left, strike the high tom. All unaccented notes will be played on the snare. If you have two crashes or China cymbals, you might replace the toms with those. Also, challenge yourself by flamming all accents between a snare and a tom-tom. This will ensure that there is a snare on each 16th note. Again, all of this will be played over the repeating bass drum pattern.
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The "3 Hands" Concept

by Jon Belcher

Ever wish you had three hands? If you play drumset, the answer, of course, is yes. The concept of using a foot as a third hand has been around for some time. Used for linear fills and solos by drummers such as Steve Gadd and Dave Weckl, its origins can also be heard in the work of Ginger Baker, Elvin Jones, and Sam Woodyard (with Duke Ellington).

The following exercises use the bass drum (right foot) as a "third hand," while the hi-hat keeps time (left foot).

The first example is probably the most commonly used "3 hands" variation. Repeat the exercise using "right foot, left hand, right hand" as the "sticking" pattern. The hi-hat is played on "2" and "4" with the left foot.

When you are comfortable with the previous exercises, try using them as fills at a medium swing or shuffle tempo.

In the following three exercises a funk groove sets up one-measure fills using "3 hands" variations. Play the groove for three measures to create a musical phrase completed by the fill. (Note: The "stickings" for these exercises are built on the stickings from the previous exercises. Keep the quarter-note pulse on the hi-hat with your left foot.)

Next is an alternative sticking for the first exercise. The advantage of the alternative stickings will become evident when we look at their melodic potential.

The following two examples shift the bass drum from the first note of each triplet to the third (a common syncopation). The second exercise reverses the hands for the alternate sticking.

The next two exercises shift the bass drum to the middle note of each triplet.

Here is a short solo that uses some of the melodic potential of
"3 hands."

Be sure to keep the quarter-note pulse on the hi-hat with your left foot. This will ensure steady time and improve your four-way coordination. "Feel" the bass drum against the hi-hat, but put equal emphasis on all your limbs. The melodic potential of this concept is endless. Apply it to your kit with imagination and see where it goes. Enjoy!

Paul Motian: "Israel"

Transcribed by Steve Korn

This month’s *Drum Soloist* features Paul Motian from the classic 1961 Bill Evans recording *Explorations*. It’s a great example of the influence Max Roach had upon Paul at the time—specifically his sense of phrasing and motivic development—yet it suggests the direction Paul was heading in his expression of time.

The following two twelve-measure breaks feature Paul playing brushes. In these solos the phrasing goes back and forth in a very musical way from swing to straight 8ths. Also note Motian’s use of the hi-hat as a melodic voice, rather than as timekeeper.
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Syncopation Accent Exercises: Part 2
by Dave Hammond

Last month we began to explore ways to develop hand technique through a series of exercises, which also give you an idea of the variety of ways to musically interpret rhythmic phrases. As mentioned last month, the rhythmic phrases or song needed for this study can be written by the individual player or can be taken from other materials. Pages 37 through 44 of Ted Reed’s *Progressive Steps To Syncopation For The Modern Drummer* work well. Please note that the rhythmic song should consist of syncopated rhythms using note and rest values no smaller than 8th notes.

As I mentioned last month, there are several things you should keep in mind while playing the following exercises. First, the exercises will always be played with two distinct dynamic levels happening simultaneously: the accented rhythmic song, which you are reading, and the unaccented background pattern, which you superimpose over the song. Second, the exercises must be interpreted in different time feels. For instance, the song will be felt much differently in a swung 8th-note feel than in a straight-8th-note or 16th-note feel. And be sure to play all of these examples—no matter what the feel—with a metronome.

**Alternating 16th-Note Variation Flammed**

Playing a pattern of 16th notes, flam only those notes of the song. The flam will always appear in the lead hand, so remember to switch lead hands.

*Read:*

*Play:*

**Alternating 8th-Note-Triplet Variation Flammed**

Playing a pattern of 8th-note triplets, flam the notes of the song. The flams will appear as they have before, so you will be playing right- and left-hand flams, depending on where the accents are.

*Read:*

*Play:*
Non-Alternating 16th-Note Double-Stroke Variation

This variation is non-alternating simply because you will use double strokes where there is a tied note or rest on the beat. In this variation the accented song notes should never be part of a double stroke, and the double strokes will always start on the beat or on the "&" of the beat.

Read:

Play:

Non-Alternating 8th-Note-Triplet Variation

Again, this exercise is non-alternating because you will employ the use of double strokes, whereas in the alternating variation you used single strokes. The doubles will fall on either the first and second or second and third partials of the beat, depending on where the accents are.

Read:

Play:

There are obvious applications of these exercises to the drumset. When movement at faster tempos becomes restricted, double strokes may be more desirable than singles, especially if those singles have to be cross-sticked in order to be played on more than one drum.

My hope is that this study will bring you many rewards in the form of technical advancement and phrase interpretation. Happy practicing!
The Drummer’s Studio Survival Guide: Part 7
Multitrack Recording

by Mark Parsons

Almost all studio recording done these days (and most live recording, too) involves the use of multitrack recorders. Multitracks have anywhere from four to twenty-four tracks (and more, if you link two or more together) and come in five different flavors.

Recorders

Cassette-based recorders have from four to eight tracks, and frequently come as all-in-one mixer/recorder packages, which are excellent tools for bands to use in making demos of their tunes prior to going into a commercial studio. Modular digital multi-tracks (or MDMs) such as the Alesis ADAT or Tascam DA-88 are becoming increasingly popular in both project and commercial studios due to their flexibility, relative low cost, and digital quality, as are computer-based hard disk recorders. Both of these digital systems are expandable through the linking of multiple units (in blocks of eight tracks for MDMs and four or eight for hard disks). Open-reel analog recorders run the gamut from 1/4” eight-track machines to “industry standard” 2” twenty-four tracks, while open-reel digital recorders (twenty-four tracks or more) are primarily used in top-flight commercial studios due to their high quality and high cost. Both types of open-reel recorders can be slaved together for forty-eight or more tracks.

Tracks

It’s outside the scope of this article to debate the relative merits of each of these recording systems (and great recordings can be made on each of them) other than to say that, everything else being equal, the more tracks available to you the better...not so
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much in terms of sound quality but in terms of flexibility.

If you’re dealing with eight or fewer tracks, you’re probably going to end up reducing your drums down to two tracks, either by initially recording them to only two tracks or by recording onto half a dozen tracks and then submixing them onto the last two open tracks. Both ways leave something to be desired when it comes to controlling your drum sound in the final mix. With the first method you’re stuck with what you got when you first recorded your drums. If you later decide that you need more kick drum, you’re out of luck—you’ll have to go back and start over at the top, including re-recording all the other instruments done up to that point. While the second method affords you some control of levels (and effects) on individual drums when you do the drum submix, when it comes to the final mix you’re still going to be stuck with the inflexibility of having all your drums on two tracks—and drums usually sound different against the finished song as opposed to by themselves.

With sixteen or more tracks, however, you can usually put each drum on its own track, allowing you to take advantage of two of the biggest benefits of multitrack recording: isolation of instruments and overdubbing. We’ll cover both of these shortly, but the primary point is that putting each instrument on its own track is one of the best tools for maintaining control of your sound all the way through the process, from the first tracking session to the final mix.

**Mixers**

Okay, you’re shopping around for a studio to record in, and you have an idea of how many tracks you’ll need to capture your sound on tape. Now, what about that other piece of gear that all studios use: the mixing console? What are the requirements here? Let’s briefly look at the most important features.

**Input Channels.** As with the number of available tape tracks, the more inputs the merrier. At a minimum, you’ll need as many input channels as tape tracks, plus a few extra. There’s usually no problem when recording, because it’s rare to record on all available tracks at once. The crunch comes during the mix, when every tape track requires an input channel. If you’re mixing a sixteen-track tape on a sixteen-channel mixer, for example, and you want to use an input channel to process an effects return, you’re out of luck because all the inputs are already utilized as tape returns. So you should always plan to have a few extra inputs available. (Yes, you could use aux returns, but they’re not as flexible as input modules.)

**Onboard EQ.** Try to avoid mixing a serious project on a board with only two-band (high/low) EQ. Control of the midrange is just too critical, especially for drum sounds. Three bands of fixed EQ (high/mid/low) is better, but shoot for something with a sweepable (semi-parametric) midrange control if you can. It’ll really help when you’re trying to dial in on a specific frequency to cut or boost. *Four* bands of onboard EQ—fixed or variable shelf highs and lows with sweepable low mids and high mids—will put you in fat city.

**Group Outputs.** Sometimes called busses, group outputs allow you to send a signal (or a submix of several signals) to a tape track. As an example, your basic stereo mixer has two busses—left and right. With the exception of using direct outs from your inputs, group outputs limit the number of signals you can send to tape *at any given time*. Currently, mixers with eight or more busses have become the standard for most project and commercial studios, and should provide enough flexibility for most recording projects.

**Aux Sends.** These allow you to route signals to effects processors (and headphone cue systems) and are especially valuable during mixdown (when, for example, you may be addressing a delay, a chorus, and two or more different reverb programs). I’d consider
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**Recording Strategy**

It’s very beneficial to plan out how you’re going to record the various parts of a completed song, both in terms of time saved in the studio and in getting the best possible tape of your music. There are endless possible permutations, but we’ll discuss the three main methods of tracking here. You can fine-tune each to fit your personal needs.

All at once. This "live in the studio" method can work great, assuming certain conditions are met. First of all, you obviously must have enough personnel to pull off the entire arrangement (which means that if you’re envisioning three guitar parts, you’re going to need three guitar players). Your band must be very well rehearsed, since any mistakes (or poor performances) by any member will require re-recording of the entire piece. Additionally, the studio must provide for adequate isolation of individual instruments from each other, which can prove difficult with things like vocals and acoustic guitars.

Provided these criteria can be met, this method can yield recordings with the ensemble feel of a "live" tape and the superior sonic quality of a "studio" recording. Indeed, some great records have been made this way.

One at a time. This is for those in the opposite boat from the "live in the studio" folks. The "one man band" guys, of course, have to track one instrument at a time. But this method also works well when you’re not yet sure of all the details of the song. You can start by just laying down the groove. Then, after the chord changes have been decided upon, the bass part can go down. The guitarist can then take home a cassette of the bass/drum tracks to help him finalize his part, after which the vocalist can... etc.

The "one track at a time" method is also useful if you have to record in a room too small to fit the whole band in at once—or in a room with no provisions for isolation between instruments. The benefits of recording this way are that you can achieve perfect isolation between tracks, and you can utilize the studio’s very best microphones and dynamic processors (which are probably in limited supply) on each instrument. The drawback to overdubbing each instrument is that the "feel" tends to suffer, due to the lack of interaction during the actual recording. This can result in recordings that sound more stilted and less organic (especially with regards to rhythm parts) than they otherwise might.

Section by section. This hybrid method uses the best of the two previous techniques. Usually the rhythm section goes first, recording their basic tracks as a unit. To increase the "band feeling" and tightness of the rhythm tracks, the singer usually performs the lead vocal part at this time as well. (This "guide" vocal isn’t intended to be part of the final mix. A "keeper" vocal will be tracked later, but the guide—sometimes called a "scratch" track—helps the groove and makes things easier during any subsequent instrumental overdubs.)

Next might come any additional rhythm parts (such as a second guitar part or a synth overdub), followed by a vocal session where the final lead and backing vocals are cut. Any solos might be tracked next, followed by things like percussion overdubs and sweetening. The exact order isn’t as important as the general concept: Get the core of the band on tape playing as a group, then overdub other parts in a logical sequence that builds on the cohesiveness of the basic tracks. This gives us the advantages of rhythm tracks that have a solid, organic groove (due to interaction between drummer, bassist, and other rhythm players) and flexibility for vocals and solos (which can be rehearsed and tweaked against the basic tracks until they feel right). Other benefits include isolation for all overdubbed tracks as well as the use of choice mic’s for those same tracks. All in all this is a practical and highly recommended way for most bands to record.
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Other helpful tips in this area. Once you're set up to record a basic track, go ahead and cut rhythm tracks for several songs (assuming it's a multi-song project). Then overdub all the vocals, then all the solos, and so on, instead of completely finishing one tune before starting the next. This'll save you lots of time (and money) in the studio. Make sure most arrangement details and other creative decisions are made prior to entering the studio. (That's why this is called pre-production.) Not only is it expensive to re-think your arrangements in the studio, it's also hard to be relaxed enough to be creative when everyone's watching the clock tick away your (presumably limited) recording budget.

Also, make up a dummy track sheet during your pre-production. This is simply a piece of paper divided into squares, with each square representing a tape track. Number the squares and write in each one exactly what you plan to put on that particular track—whether it's a cowbell part or an entire horn section. This'll keep folks from getting carried away with the magic of overdubbing and running out of tracks. (I recently had a situation where with only two remaining tracks available—carefully left open for a backing vocal and a guitar melody—the guitarist suddenly decided that he wanted to record his part in three-part harmony!)

The Dreaded Click

Sooner or later you're going to find yourself in a situation where you have to play along with a sequenced instrument or come in after the fact and lay drums on top of previously recorded tracks. (Or maybe you're just working with a producer who's a fanatic about strict timekeeping.) Either way you're going to be playing with a click track. It's really not that big a deal once you get used to it, but don't wait until you're under the gun. Start now. Use a drum machine (or just an inexpensive metronome with a headphone jack) and get accustomed to playing with it. For more insight into the subject I spoke with Rod Morgenstein, who has created some brilliant drum tracks while negotiating a click.

"The click is your friend," Rod states emphatically. "It's not supposed to be an enemy that embarrasses you and makes you realize how human you are. And like anything, you have to practice with it. If you have no experience with it you're probably going to be very surprised at how difficult it is to play consistently with it. It's like most skills in life: You have to do them consistently to stay at a particular level or get better at them. I can't emphasize enough to drummers who really are serious about a career in music and are hoping to get into recording studios that you have to spend some of your practice time working with a click, because the odds are that once you get in the recording studio you're going to have to play with one.

"Playing with the click will build your confidence," Rod continues. "I think there's a feeling sometimes that if you practice with a click you're going to then become dependent on it. I don't feel that at all. When you've been practicing with one and then it's not there, you're going to take some of that influence with you—some of the consistency of it. It's going to help you start thinking more in time."

Playing For The Tape

Okay, you've found a studio you like, your band's well-rehearsed, you've decided how you're going to track things, your drums are meticulously tuned, and all the mic's are carefully placed. (We'll talk about those little beasties next time!) The red light comes on and you think, "This is it! This is going down for posterity and everyone's gonna hear it, so I'd better show my stuff...." So you pull out all the stops and play every fill you've ever learned within the first eight bars of the song in a dazzling display of technique. Right? Wrong. More recordings have been sabotaged by over-playing (and under-listening) than by any other factor. A lot of this happens due to the attitude illustrated above
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and failure to keep the final goal in mind. So here are some thoughts to help you "play for the tape" and achieve a successful recording.

**Songs are built from the bottom up.** I know you’ve heard this before, but it’s true: You can’t build a good structure on a weak foundation. The basic tracks—especially the drums and bass—should really feel good before you add other parts to the song. If you finish a take and you know that something about your part wasn’t up to par, ‘fess up right then and there. It’s far better to invest a few minutes to take another swing at it now than to have everyone realize during the final mix that the groove just isn’t happening.

**Always keep the finished song in mind when cutting drum tracks.** When it’s just you and a bassist (and maybe a rhythm guitarist) there’s a lot of space in the music. It’s easy to get carried away and fill in all the holes (which is why it’s a good idea to have someone singing a guide vocal when cutting basics). Whether or not there’s a vocal cue available, you should envision the completed song and be aware of how your drums fit in, then play the part you envisioned.

**Support the song rather than your ego.** Many times musicians come up with a part that they think is interesting or unique or simply shows them in a good light, and they become so enamored of that part that they’re blind to the possibility that it might not fit the song at all. Avoid this syndrome by stepping back and listening to the song as though hearing it on the radio being performed by another band. Does the drum part groove, or is it distracting? Does it enhance the song, or weaken it by competing with a vocal or featured instrument? If you can’t be objective enough to do this while you’re actually playing, then listen to rehearsal tapes. As mentioned earlier, it’s better to sort these things out prior to going in the studio.

**Listen closely to your favorite pro drummers.** You know what they can do when they’re shredding, but I want you to analyze what they’re playing in the middle of a verse or during someone else’s solo. I think you’ll find that even the more technical drummers know when to shine and when to lay down a foundation that makes the music feel good.

I don’t want to leave you with the impression that "playing for the tape" equals "no chops allowed!" because it doesn’t. I like listening to a skilled player "show his stuff as much as the next drummer. It’s just that our goal with these articles is to see to it that when you go into a studio—whether a four-track demo room or a forty-eight-track pro facility—you come out with a tape that both drummers and non-drummers will like. We want that tape to be successful at whatever its intended purpose is, from landing you a gig at that club downtown to landing you a record deal at a major label.
Zutty Singleton was born in Bunkie, Louisiana in 1898, and was basically a self-taught drummer. During his illustrious career he worked with Steve Louis, the Tuxedo Jazz Band, Louis Nelson, the Maple Leaf Band, and the popular Fate Marable. However, Singleton would not gain national recognition before his recordings with Louis Armstrong's Hot Five of the '20s.

In 1917, Singleton was part of the migration of jazz musicians to Chicago, where jazz activity was flourishing. While there, he performed with Doc Cook, Dave Payton, and Jimmie Noone, and later in New York with Armstrong, Fats Waller, and Sidney Bechet. He also recorded with Pee Wee Russell, Jelly Roll Morton, Wingy Manone, and Buster Bailey.

Known for his great suppleness, Singleton followed the melodic lines of jazz improvisation more closely than anyone who had come before. He also utilized a more modest setup in comparison to other drummers of his era. With the exception of the standard novelty effects, Singleton limited himself to a snare drum, bass drum, two toms, and two or three cymbals.

"When we soloed," recalled Singleton, "we had all kinds of gimmicks—skillets, ratchets, bells, Chinese toms, Chinese cymbals—everything. But there was very little rhythmic syncopation. All you had to do was keep good time."

Another key element of Singleton's style was his use of the snare drum press roll accentuated on the second and fourth beats to maintain the pulse. Singleton's press roll timekeeping technique was actually the forerunner of the modern jazz cymbal beat.

"The first pair of brushes I ever had were given to me by Louis Cotrelle," said Singleton. "I studied Cotrelle's work a lot during the early days. But Louis didn't care about brushes, so he gave them to me. They were the first pair of brushes I ever saw in my life. Before that, you had to get your soft effects by controlling your touch with the sticks."

In 1974, Singleton was awarded the Gene Krupa Award, and in 1975 he was voted into the NARAS Hall Of Fame for his performances on the Louis Armstrong Hot Five recordings that were made in 1928. A stroke rendered Singleton inactive in 1969, and he died in New York in '75. Fans of traditional jazz continue to rank Arthur "Zutty" Singleton a true jazz drumming pioneer and a leader in the field.

"We just kept the rhythm going and hardly ever took a solo."

—Zutty Singleton
Zutty Singleton's Kit Circa 1941

Once Zutty became a Leedy endorser in the late '30s, he received a white marine pearl-covered kit, which he played for at least twenty years. Even after the hi-hat (or Charleston cymbals, as they were sometimes called) became popular in the '30s, most Dixieland drummers didn’t use them, preferring to keep the syncopated pulse on the snare drum. Zutty would only use a hi-hat if the gig called for it. Otherwise he kept time on an 8”-deep Leedy Broadway standard snare drum. Like Baby Dodds, Zutty kept his drums tuned to specific notes that coincided with the songs he was playing. His tom-toms, which varied in size from 11” to 14”, were mounted on his bass drum, along with cowbells and a woodblock and other effects, which were essential to the New Orleans sound.

Leedy drums, marine pearl
1. 8x14 Broadway standard snare drum
2. 9x13 or 7x11 single-tension tom-tom
3. 28” bass drum
4. 12x14 tom-tom (mounted on the bass drum)
5. 14x16 floor tom

Additional trap effects include: train whistle, ratchet.

Note: Zutty often would switch the 12x14 tom-tom to his left and put the 7x11 or 9x13 to his right. He might also omit the floor tom.

Questions & Answers

by Billy Messinetti

As an educator in electronics for drummers, I'm often asked the same questions over and over. This is because there are some very common situations that come up all the time. In this article I'm going to address some of these frequently asked questions. I'll be very specific and add definitions to clarify things even further. Rather than just telling you what to do, I prefer to teach you so you will understand what's going on. This will help you figure out other situations you run into in the future.

This article is geared towards someone who already uses electronics, not the beginner. If you are a beginner or need further detailed explanations, look for my forthcoming instructional video, Basic To Intermediate Electronics For Drummers.

The most popular instruments in electronic drums are currently the Roland TD-7 and drumKAT 3.5, so most questions will pertain to them. However, keep in mind that there are common parameters (control functions) in most electronic MIDI instruments.

1. Can I split the inputs in the TD-7 and use two separate pads?

The TD-7 is a drum/percussion sound module with a nine dual-trigger-input interface. Naturally you might think the signal can be split to trigger two separate sounds. This is only possible with either the Roland PD-7 or PD-9 pads, which are not the standard pad-with-rim configuration (like a ddrum or S&S pad). If you plug in any other pad with a separate rim output or use two acoustic drum triggers, it will not work.

2. The pad or trigger won't respond to double strokes.

Mask Time is a parameter common to both the TD-7 and drumKAT, used to avoid false or double triggering. What you are setting here is the amount of time that the interface (trigger inputs) will ignore additional signals after an initial hit. The time is measured in milliseconds. Be careful not to set this too long, or notes meant to be heard will be ignored (the second note of a flam, for instance). Lower the mask time. If you bury the beater when you play the bass drum, be careful not to set the mask time too low or you will hear multiple hits.

3. Hitting one pad or trigger causes other unwanted sounds to occur.

This is known as false- or double-triggering. There are a few different ways to address this problem, depending on what instruments you're using. Basically you can address the interaction or crosstalk parameters and/or raise the sensitivity or threshold level.

4. Grace or ghost notes are not being picked up by the snare pad/trigger.

Threshold is the point at which a trigger signal is recognized. Lower the threshold until the softest notes you play are tracking. Most players prefer the threshold on the snare to be set very low, while toms are set relatively higher—due to the fact that you don't play with as much subtle nuance on the toms as on the snare. Conversely, if hard hits are causing false-triggering, you should try raising the threshold. (This might also be controlled with either mask time or headroom.)

Headroom is used when "training" a trigger, to set up a safety margin. Simply put, if you get false- or double-triggering, raising the headroom uses this safety margin to eliminate unwanted signals. Just be careful not to raise this parameter too high, because it can diminish the tracking accuracy. Keep it as low as possible without causing problems.

5. How do I adjust the volume of the individual sounds in the TD-7 module?

The mixer section of the TD-7 is found under "instrument edit." Press "jump" and then press the top far right button (#3 or edit button). Now you're in the "instrument edit" mode. Turn the data knob until you get to "out level." Move the cursor right, hit the pad of the sound you want to adjust, then raise or lower the "out level." If you can't get it loud enough, lower the "out level" of all the other instruments. Don't forget that there are two level adjustments to be made for sounds with layers.
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6. How do I back up all of the data in my instruments, just in case anything goes wrong (such as lightning strikes, power surges, or equipment breakdown)?

It's very necessary to back up all of your work. A sequencer or sysex recorder is needed for this task. Make sure the sequencer is set to record sysex (or "system exclusive") information. Check the owner's manual of the instrument you're backing up for instructions on sysex dumps.

Connect the MIDI Out of the instrument you're backing up into the MIDI In of the sequencer. Start recording and send a MIDI dump. Let the recording continue until the instrument is done sending information. Save the dump as a song file onto a floppy disk or in the hard drive of your computer, if you're using a software sequencer.

7. The dynamics of the pads/triggers aren't consistent with my playing.

Interfaces today are equipped with auto-train modes. The pads/triggers must be "trained" before any other adjustments are made. That involves selecting the proper gain, threshold, and mask time settings. After "training" the triggers, check the velocity curve and minimum and maximum dynamics.
8. Where is the best position to place triggers on acoustic drums?

There are a few positions that are good. If you’re using head-mount triggers, place them about 1” away from the rim at about 12 o’clock (directly across from you). An alternative for tom-toms is on the shell, beneath the top drumhead hoop. Then there are rim-mount triggers, which touch the heads in an “out of the way” place.

9. Will any electronic hi-hat pedal or footswitch work with any interface or drum module?

There are different types of hi-hat pedals and footswitches. KAT and Roland use hi-hat pedals (the hatKAT and FD-7 respectively) that send out continuous controller information that tell the position of the pedal. I usually recommend sticking with the same manufacturer: KAT with KAT products and Roland with Roland. However, they can be interchanged. The hatKAT can also substitute for a second bass drum.

Some drum modules can only use a footswitch, of which there are two types: momentary open and momentary closed. Either one will only read open or closed positions. Check which one you need for the instrument you use. You cannot interchange these and get
10. Can I do sampling or expand the sounds in my drum module?

Drum modules generally are read-only-memory (ROM), which means they don't have sampling capabilities. There are some that have a ROM card slot and can read optional sound cards (such as the Roland R8 drum machine), but many (like the Alesis D4 and Roland TD-7) don't. The Akai-Linn MPC-60 and MPC-3000 are MIDI production instruments that are designed as drum samplers. With either one of these instruments you can sample drums and play them back through MIDI. The ddrum 3 can accept samples downloaded through MIDI, SCSI, or DAT tape.

Billy Messinetti is an electronics specialist who performs, programs, instructs, and writes extensively in the New York City area.
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Horacio "El Negro" Hernandez is a thirty-one-year-old Cuban-born phenomenon, a gifted drummer who represents a new generation of great musicians following in the footsteps of countrymen Arturo Sandoval, Ignacio Berroa, Daniel Ponce, Paquito D’Rivera, and others. Hernandez plays on the cutting edge of today's music with technical prowess and purpose. His drumming also reflects a proud musical heritage rooted in folkloric tradition.

Horacio first gained international recognition as the drummer for the extraordinary Cuban pianist Gonzalo Rubalcaba and his group Proyecto. This band's electrifying performances captured the attention of audiences around the world. Hernandez combined his musical skills with his dynamic playing to help propel Proyecto to a position of being one of Cuba's top contemporary bands. Since leaving Cuba, Hernandez has made a name for himself in the U.S. with his playing on Paquito D'Rivera's Forty Years Of Cuban Jam Sessions, Ed Simon's Beauty Within, and Victor Mendoza's This Is Why.

Hernandez was born in Havana in 1963. "I grew up in a very musical family," he says. "My grandfather played trumpet with various bands including the Septeto Nacional [traditional Cuban band famous since the 1920s]. He was the traditional Cuban influence in our family. My father was a real jazz buff who hosted jazz programs on the local radio stations. My brother was always into rock music, like the Beatles. It was difficult for me to play my records at home," Horacio laughs, "because everyone else in the family was playing their music." (Incidentally, 'El Negro' —the black—was a nickname given to Horacio even before he was born. It was a sign of affection for a little black boy who lived next door and was best friends with Hernandez's brother.)

Horacio's inclination towards drumming was evident at an early age. "We were fortunate to have a lot of instruments in our house," he recalls, "thanks to my grandfather. We had small hand percussion instruments and even a piano. But I never had a drumset when I was young. In Cuba, even if you could afford to buy a drumset, it was very difficult to locate one. When I finally got a set, I practiced all day long. I practiced along to the radio, listening to people like Tony Williams and Billy Cobham. I had no idea about foot technique or double bass drums. I just tried to copy what I heard on the radio."

Hernandez's enthusiasm for drumming grew, and eventually he studied with two of Cuba's finest teachers. "My first teacher was Fausto Garcia Rivera," says Horacio. "He was a show drummer who had studied in the United States with Henry Adler and George Lawrence Stone. At that time in Cuba, Fausto was the only teacher with that kind of information, so we mainly worked on snare drum reading and technique. We read from Stick Control, the Buddy Rich book, the Podemski book, and some great Russian books.

"My other teacher was Enrique Pla [of the famous Cuban jazz group Irakere]. He was one of the best drumset players in Cuba at that time. My father always encouraged me to hear Irakere play live, and Enrique's playing was very inspirational to me. We used to listen to him play at a club in Havana called Johnny's Dream. All the great musicians—like Arturo Sandoval and Paquito D'Rivera—jammed there."

Hernandez continued to broaden his education by enrolling in the prestigious National School of the Arts in Havana. "They taught us classical music, timpani, mallets, and snare drum," he recalls, "but they would not teach timbales, conga drum, or the drumset. They considered the timbales and conga drum 'street music,' while the drumset...that was American! [laughs] But when the teacher would leave the room we would set up all the concert instruments like a drumset and play rock music. Most of the students were more into rock music than classical."

Horacio's first professional break came while he was still attending school. 'I got a job playing with a well-known saxo-
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phonist named Nicolas Reynoso," he says. "We played mostly jazz. Gonzalo Rubalcaba was the pianist in the band." Hernandez stayed with Reynoso about one and a half years, developing a reputation as a uniquely talented and versatile drummer.

Opportunity knocked once again for Hernandez when he was asked to take over the chair of session great Ignacio Berroa at Egrem Studios, one of Cuba's largest recording studios. "The studio is where I learned the most," remarks Hernandez. "I played twenty hours a day, in every style, with all kinds of bands. I must have recorded hundreds of records for them."

Hernandez soon became first-call session drummer for Egrem. Not long after that he received a call from his old friend and bandmate Gonzalo Rubalcaba. "Gonzalo was putting a group together, and he asked me if I wanted to join," Horacio recalls. "I had to say no because I had an engagement with a woman singer in Nicaragua. After I hung up I thought for a second and said, 'What the hell am I doing?!' So I called Gonzalo right back and said yes!"

Rubalcaba's compositions covered a wide range of styles, from classical Cuban to electric jazz. "Gonzalo's music was the most challenging music I ever played," admits Hernandez. "He could tell you exactly what he wanted because he was also a drummer. The music was always so original—and written out beautifully. I'd say about half of it was improvised. I almost never played backbeats. I feel that I contributed a lot of the jazz feel to the band. The first record we recorded, in 1980, was called Gonzalo Rubalcaba Y Su Proyecto."

Horacio's career took another leap in 1982 when Arturo Sandoval's band had to cancel an overseas jazz festival appearance...
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due to Sandoval's illness. "We got a call the next day," says Horacio. "We were told to pack our bags, because Proyecto would fill in for Arturo's band. To leave Cuba was an incredible experience for us. It's not like in the U.S., where you can just take a vacation. When we arrived in Holland, everything was so new for me. I walked into this huge hotel—and there in front of me stood Jack DeJohnette! I couldn't believe it; I was overwhelmed!"

The concert was a huge success for Proyecto, and launched them into almost non-stop touring around the world. Hernandez stayed with Gonzalo Rubalcaba for seven years, during which he recorded a total of seven albums and established himself as a world-class drummer. Beyond his remarkable technical and musical skills, he demonstrated a unique ability to adapt the drumset into any style of music. His clever re-voicing of Afro-Cuban folkloric rhythms set new standards for the drumset.

By 1990 Hernandez had decided it was time to move on. He was eager to play with other musicians and pursue musical opportunities outside of Cuba. "In Cuba, work for the musician is really different. You usually stay with the same band all the time." When an opportunity presented itself, Hernandez sought political asylum in Italy, where he played and also taught at the Timba Centro di Percussion in Rome. In 1993 he decided to make the big move to New York City.

"When I arrived in New York," says Horacio, "the first person I called was Paquito D'Rivera. He said, 'Hey! How did you get here?' and I said, 'That doesn't matter. I'm here!' So he said, 'Okay! We have a recording tomorrow!' That turned out to be his Forty Years Of Cuban Jam Sessions album."

While Hernandez anxiously awaits citi-
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zenship from the United States, his travel is restricted. "That makes it difficult for me because most of the artists I work with perform overseas," he remarks. However, Hernandez is still keep-
ing a very busy schedule playing live dates and recording with such artists as Dave Valentin, Anthony Jackson, Jerry Gonzalez, Papo Vasquez, Daniel Ponce, Ed Simon, and Dizzy Gillespie's United Nations Orchestra led by Paquito D'Rivera. He is also teaching drums at the Boys Harbor Performing Arts Center in New York City, while completing a method book he is very excited about.

"I call it sort of a Latin Gary Chester book," says Hernandez with a grin. "Many of the exercises are aimed at developing a student's independence with authentic Afro-Cuban rhythms. A second part deals with application of these rhythms to the drumset. The material is geared for the intermediate player to the professional and beyond."

Although he cannot return to his country, Horacio feels fortunate to have his artistic freedom and is optimistic about the future. He looks forward to the challenges ahead with the same spirit and courage his countrymen have demonstrated before him.

Horacio's current setup includes a five-piece Pearl Masters Series kit featuring an 18x20 bass drum, a 14x14 floor tom, 8x10 and 10x12 rack toms, and a 6 1/2x14 wood-shell snare drum. Along with a selection of Afro Percussion instruments, he employs a variety of Zildjian cymbals (depending on his gig), generally including a 22" A Custom ride, an 18" K crash with a 6" splash on top, a 15" China trash, and a pair of 13" K hi-hats. He also uses a double bass drum pedal, three LP Jam Blocks, a mounted tambourine, and an assortment of cowbells (one of which is foot-activated).
Throughout his diverse career Jim Keltner's goal has remained nothing more than being able to fit the music so well that it sounds and feels as though the musicians in the band have been playing together their whole life. At Drum Workshop we're honored that, in order to accomplish this singular purpose, Jim chooses to play nothing less than DW Drums, Pedals and Hardware.
Bill Stewart: dr  
Joe Lovano: sx  
Eddie Henderson: trp  
Larry Grenadier: bs  
Bill Carrothers: pno

Des Moines native Bill Stewart has risen quickly through the jazz world to work with the music's most outstanding players. Lee Konitz, Joe Lovano, John Scofield, and even Maceo Parker have called on Bill for his explosive chops and crackling time conception. Stewart has absorbed the varied styles of Tony Williams for sure, but he’s also added a dash of Elvin’s rumbling toms, Roy Haynes’ quirky ruffs, and Philly Joe’s elastic feel, plus his own often abstract interpretations.

Avoiding the usual bop-oriented approach, Stewart here develops unusual melodies based on Bartok, Debussy, and Messiaen. Like late-’60s Miles (Nefertiti) or Wayne Shorter (Speak No Evil), Snide Remarks is sometimes brooding, but always rhythmically imaginative and free, with wide-open vistas for these formidable musicians to improvise on. The album contains several impressionistic ballads (where Bill brushes up a storm with cymbal effects and sculptured toms), but there are many fiery moments as well. "Crosstalk" is a polyrhythmic, uptempo jaunt with scorching solos all around, culminating in a drum/sax duet. "Fred And Ginger" is a 5/4 piece with a dance-like quality. And the title track’s jagged melody is the perfect foil for Stewart's ruffs, rimshots, and somersaulting bass/tom moves, while "Mayberry" is a playful romp, with Stewart bashing an icebell splash while the melody sways and yawns.

Given the high degree of craftsmanship Bill Stewart has shown as a sideman, the drumming here is no surprise. But his compositions bear the mark of a creatively restless musician, recalling the past through a uniquely stylized vision.

• Ken Mcalleff

DEICIDE

Once Upon The Cross  
(RoadrunnerRR 8949-2)

Steve Asheim: dr  
Glen Benton: bs, vcl  
Eric Hoffman, Brian Hoffman: gtr

Deicide isn’t caving in to its many religious right-wing detractors with these twenty-eight minutes of Satanic spew. But beneath the depths of depravity is a band that has shaped itself into one of death metal’s tightest musical outfits. Though the record’s surprisingly clean production does little to clarify Benton’s sub-human throat throttle, it does bring out the musicians’ best—particularly in Asheim, who lets his creative side emerge from behind his otherwise relentless double kick work.

Asheim brings Deicide as close as it gets to a groove during "Christ Denied" and uses the floor tom on several other tunes for brief and welcome rhythmic changes. His steady pulse keeps the band moving through time shifts that often occur between the verses and choruses of a given song. Of course, it wouldn’t be Deicide without an exercise in feet feats. Here, it ranges from blazing blast beats to the non-stop marathon of "Behind The Light Thou Shall Rise."

Deicide’s reputation will always precede—and exceed—its talent. But at least with this record, their message is delivered with newfound skill.

• Matt Peiken

JIM CHAPIN

Songs, Solos, Stories  
(HQ Percussion Products HQCD101)

Jim Chapin: dr, vcl  
Rick Zelle: kybd  
Jay Hungerford: bs  
Willie Akins: sx

Six songs, seven solos, and five stories, to be exact. And it really is a great historical perspective, charming and informative, from a drummer who’s seen it all—seventy-five years and going strong.

"Chapinisms" is an independence lesson in itself, an energetic trip around "Seven Steps To Heaven" that is more than just pomp and circumstance. It’s craftsmanship and stick smarts. Some listeners may look the other way” through camp vocal numbers like "Carny Days," with its mistimed ending, or a (painfully) corny "Love And Laughter," but there's always a lesson in Chapin's easygoing, slick-moving accompaniment, on brushes or sticks—like the independence he injects his shuffle beat on "Bourgeois Blues." The chops displayed on "Brushtique" are pure mastery, and his practice-pad solo "RealFeel" is a tour de force.

Chapin’s reminiscences about Gene Krupa and Buddy Rich are fascinating, real life sketches, not overly sentimental. And his solos, "For Gene" and "For Buddy," are loyal, inspired tributes. Chapin discusses the beginnings of his wildly successful independence book Advanced Techniques For The Modern Drummer
but the idea for Native Colours rhythmic drive that makes Each member has a buoyant a great forum for his style. mers around, and this quartet is the most crisp, popping, and Larry Grenadier: bs Renee Rosnes: pno Ralph Moore: tn, sp sx Billy Drummond: dr

NATIVE COLOURS One World (Concord Jazz CCD-4646)

Billy Drummond: dr Ralph Moore: tn, sp sx Renee Rosnes: pno Larry Grenadier: bs

Billy Drummond is one of the most crisp, popping, and sensitive straight-ahead drummers around, and this quartet is a great forum for his style. Each member has a buoyant rhythmic drive that makes tunes like "Pumpkin's Delight" swing hard. Moore, Drummond, and Rosnes have led on fine discs of their own, but the idea for Native Colours came about from years of crossing paths as accompanists to the heavies—a "sideperson" supergroup, if you will. The ensemble sound is as tight as old school buddies and the soloing is inspired. Sure, Drummond sounded great behind longtime legends like Sonny Rollins and J.J. Johnson, but hopefully he will also make a mark on his own terms with this precocious unit.

*Jeff Potter

SOULS AT ZERO
A Taste For The Perverse
(Energy NRG 81115-2)

Jamie Miller: dr, perc Brad Divens: vcl, bs Terry Carter, Jay Abbene: gtr Grab Pantera guitarist Dimebag Darrell, hand Rob Zombie the microphone, and put Tim "Herb" Alexander behind the kit, and you essentially have Souls At Zero—a band just starting to hint at its musical and creative potential.

It's somewhat unfair to both drummers to compare Jamie Miller with "Herb"—while they share similar approaches to rhythm, snare hand, and cymbal accents, the musical results are decidedly different. Miller has more of a bottom-ended feel to his performance, and the band works it to greater headbanging effect.

Miller is a disciplined drummer who rarely steps outside his deep pocket for brow-raising fills. Still, he makes a statement simply through his snappy, dynamic groove. A high-end snare sound and interesting cymbal timbres lend distinction to his style. And even in moderate tempos, Miller's playing comes off inspired and energetic.

Through it all, despite the group's obvious influences, Souls At Zero rocks with an independent spirit. (Energy Records, 545 Eighth Ave., 17th Floor, New York, NY 10018)

* Matt Peiken

PETE LA Roca
Basra (Blue Note CDP 7243 8 32091 2 5)

Pete La Roca: dr Joe Henderson: ten sx Steve Kuhn: pno Steve Swallow: bs

This reissue was considered fairly "out" at the time of its initial release in 1965, but it fit right in with what was going on at jazz's cutting edge. (John Coltrane's A Love Supreme was released the same year.) Pete La Roca was the drummer of choice for a number of progressive musicians from the late '50s through the '60s, including Sonny Rollins, Jackie McLean, John Coltrane, Art Fanner, Charles Lloyd, and Paul Bley.

Basra is a fine showcase for La Roca's progressive style. Perhaps because he spent time early in his career playing timbales in Latin bands (Pete changed his name from Sims to La Roca to sound more Latin), he propels the time as much with drums as with his ride cymbal, providing explosive, aggressive backing for the soloists. The album's six tracks show off the drummer's approach to both hard bop and Latin-flavored tunes, while the ballad "Lazy Afternoon" features his gentle, windshield-wiper brush pulse. The musicality of La Roca's two extended drum solos is enhanced by the fact that Swallow and Kuhn continue to comp behind him—a technique that is severely under-used by most jazz groups.

Pete La Roca quit the music business in 1968 to become a lawyer. His name has been forgotten by many, but this album provides evidence that, during an especially fertile period in jazz history, he was a talent to be reckoned with.

* Rick Mattingly

ADDENDUM

The contact information for Rippopotamus, who were mentioned in August's Significant Others, has been changed to: 2 Funky International Records, P.O. Box 35 765, Brighton, MA 02135, (617) 254-2478.

SIGNIFICANT OTHERS

GENE JACKSON turns in some strong drum tracks combining funk, jazz, and world-beat influences on trombonist Robin Eubanks' engaging Mental Images (JMT). (MARVIN "SMITTY" SMITH guests on two tracks, including a burning duet with Eubanks.) Police Live (A&M) is a double CD that niftily showcases early- and late-era gigs, making for a fascinating study of STEWART COPELAND's skill and energy. BILLY CONWAY stylishly nudges and coaxes Morphine's Yes (Rykodisc) into smoky low-note heaven.

MAKING SIMPLE INSTRUMENTS by Bart Hopkin (Lark Books, $24.95) is a well-produced, full-color hardcover clearly detailing instructions for building and playing many unusual home-made percussion instruments.

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**RUDIMENTAL FANTASY FOR DRUM SET**

by Art Cappio  
(Pioneer Percussion)  
$4

Rudimental Fantasy was written "to explore the unlimited possibilities that exist in rudimental solo theory and drumset transference" (a topic also briefly covered in Cappio’s book). This fifty-measure solo is printed on three pages (making for an awkward page turn to get to the back of the second page), with instrumentation for a five-piece set clearly marked at the beginning. The solo opens with a cadenza in free time before launching into numerous meter, dynamic, and tempo changes. This is a creative use of rudiments around the drumset and could be a motivator for a "drummer" to explore the rudimental aspects of the instrument.

Playing this solo is a "musical" way to learn some of the rudimental basics. After all, practicing a solo is always more exciting than practicing exercises. *(Pioneer Percussion, Box 10833, Burke, VA 22009)*

*Lauren Vogel Weiss*

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**VIDEOS**

**IGNACIO BERROA**

Mastering The Art Of Afro-Cuban Drumming  
(Warner Bros./DCI)  
$39.95, 72 minutes

Drumming behind artists such as Dizzy, Paquito D’Rivera, Michel Camilo, McCoy Tyner, and Tito Puente, Ignacio Berroa married the sensibilities of jazz with the Afro-Cuban rhythms of his birth land. He opens his video with an explanation of the clave, followed by demonstrations of Cuban folkloric rhythms, dance music, and the roots of salsa leading up to songo. As a special bonus, “Changuito,” the forefather of modern songo grooves, demonstrates his kit innovations.

Accompanied by cutting-edge conguero Giovanni Hidalgo, Ignacio gets behind the timbales to demonstrate the rhythms in a traditional percussion context and then applies the grooves to the kit. A twelve-page pamphlet provides two-bar transcriptions that are especially helpful for the songo drumset parts.

Above all, it’s the inspired band performances that make this video memorable. The percussionists hit high gear with Danilo Perez on piano, John Benitez on bass, and David Sanchez on sax. In one incredible highlight, Ignacio, Giovanni, and Changuito—a Latin groove dream team—trade solos over a feverish vamp as smiles bust out all over. When the jamming peaks, it’s hotter than a Havana sun.

*Jeff Potter*

**GIOVANNI HIDALGO**

Conga Virtuoso  
(Warner Bros./DCI)  
$39.95, 90 minutes

Long before Giovanni reached New York shores, the word was already out about the killer new conga kid. And this innovator hasn’t stopped growing since. Giovanni’s video is presented in a bilingual format through the use of verbal repetition or subtitles. The lessons work best for advanced players who already have a firm handle on all strokes. Little time is spent on analyzing/breaking down patterns, but the accompanying thirty-three-page booklet covers that task.

The master demonstrates how conga patterns evolved as setups expanded from one to three drums. Following segments cover improvisation and techniques in son montuno/salsa styles, rhythms of Puerto Rico, and advanced technique/rudiment exercises. The exceptional band performances feature Danilo Perez, Eric Figueroa, John Benitez, and David Sanchez along with percussionist guests Ray Romero and “Changuito.” Drummer Ignacio Berroa adds kit on one number. Brace yourself; this is one exhilarating percussion section.

Getting a close-up look at Giovanni’s startling technique is a joy ride. With his powerful, economic stroke, rapid doubles, speed, and accuracy, you find yourself incredulous, pumping the rewind button and wondering if you’ve just witnessed the latest in special effects.

*Jeff Potter*
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A peerless guitarist whose jazz and fusion fretwork is world-renowned, Al Di Meola isn't someone most people would consider when thinking about drums. Surprisingly, though, Di Meola is an accomplished drummer. In fact, he secretly confided that he's always been a drummer "first" and a guitarist "second." This from the man who has consistently redefined the boundaries of guitar technique over the past twenty years through his work with Chick Corea's Return to Forever, alongside fellow guitarists John McLaughlin and Paco De Lucia, in his acoustic trio project, Rites of Spring, with Stanley Clarke and Jean-Luc Ponty, and on numerous solo albums.

Late last year, Al released his latest guitar masterpiece, Orange And Blue. He demoed all the drums himself, and retained his own drum tracks for two of the songs. It makes one wonder whether—had events taken a different turn—Di Meola might have graced the cover of Modern Drummer rather than Guitar Player!

**AD:** Drums were my first love. When I was a little boy attending a parade in my hometown, the massive sound of the drums was very attractive to me. I got a set of drums soon after. I heard a lot of Latin music on the radio while growing up in New Jersey, and as a teenager I used to go into New York to the clubs. I absorbed anything that was rhythmic.

I don't know exactly what it is, but Latin drumming and percussion are things that I feel very at home with. I guess it's something that you're born with: the ability to play against the clave in Latin music. A lot of northern Europeans and Asians never develop the sensibility for Latin music; it's just not within them. It's a lot easier for southern Europeans, Africans, and of course Latinos to develop. There are exceptions to this, but it's rare.

**TS:** Did your interest in guitar eclipse your interest in the drums as a teenager?

**AD:** My love for the drums has never diminished. But the electric guitar was still a relatively new thing when I was seven years old and began playing. So I began taking serious guitar lessons from a jazz teacher when I was eight. I was just obsessed, driven. There wasn't a minute that went by that I ever thought I was going to do anything else but play music.

My ability to work with rhythm has been a tremendous tool for my composing. It's the one aspect of my creative abilities that I'm really proud of. I apply what I feel rhythmically to what I play on the guitar. I'm probably known for rhythmic guitar playing.

**TS:** You come up with the drumming for your albums, including your latest release, Orange And Blue.

**AD:** Yeah. In fact, I laid down all of the parts before I went into the studio. Some of the drumming parts were kept from the original demos that I did. They were already worked out to the point that to have someone learn them would have taken forever. It was a thrill for me to get compliments from guys like Peter Erskine, Steve Gadd, and Manu Katche when I played the parts for them. I had wanted them to go in and play those parts themselves, but when they heard the drumming they went, "Wow."

**TS:** Where do you draw the line at keeping your own drum tracks...
or using another drummer for your albums?
AD: I’m somewhat limited if I have to play a whole set of drums. My coordination with my feet could not come close to what they do. But I think that my rhythmic ideas on the snare and cymbals are very specific. I’ve been getting compliments—from drummers I look up to—on some of those ideas.

TS: Speaking of the drummers you look up to, let’s discuss some of the drum stars you’ve worked with over the years, starting with Lenny White.

AD: I’m really a time freak, so that’s always an important factor when it comes to working with any drummer. Lenny’s sense of time was very, very good, given the fact that in the days of Return to Forever we never used a click track. Lenny was also one of the best when it came to dynamics. He had absorbed all of the Tony Williams school of drumming, R&B, and certain kinds of rock drumming, so he had a good grasp of those three musical idioms. That made him very special. Lenny moved between jazz and rock very well. He could play really light, really heavy, or very funky, and that gave him a wide range to work in.

In the days we played together in RTF, the music was busy and the object was always to fill in the gaps—and Lenny was very good at that. I liked everything about working with Lenny. He was very opinionated and passionate about what he thought. He knew what he wanted and what he liked and was quick to be vocal about that. And his playing was superb; he was a true artist.

TS: Phil Collins.
AD: I first met Phil in 1981 when I was in London recording with John McLaughlin and Paco De Lucia. Julian Lennon and I went to see Genesis perform. When we went backstage, Phil asked for my autograph, and I was shocked! A year later, when I was writing Scenario with Jan Hammer, I thought of inviting Phil to guest on a track. He was in the States on a solo tour, and he took his day off to fly to Colorado and drive up to the mountains where we were recording. He came in, played, and left. We barely had time to talk because his schedule was so tight. But I was really honored that he wanted to be on the album—and I knew he didn’t do it for the money! Phil’s playing is always very inventive. I’ve always liked his approach to pop and rock; it’s very solid. It never overshadows the music; it’s just the perfect presence. There’s something about British drummers. Bill Bruford had been in the studio with us the day before Phil, and I remember thinking about the similarities between them. They both liked to experiment with odd times and huge drum sounds, and you can really see why they’ve become role models for a lot of American drummers.

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**TS:** Simon Phillips.

**AD:** Simon's dynamics are pretty explosive. He's a powerhouse drummer, very inventive and full of energy. A drummer who's aggressive like Simon fires you up as a soloist and pushes you to a place where you can create some real excitement in the music. Simon’s a busy drummer, in the good sense. He's well-known for his fills and pyrotechnics. That's what I always liked about him—that, and his great spirit on the road. He was always "up," always pumped for the show.

**TS:** Steve Gadd.

**AD:** Steve's time is the most amazing of any drummer I've worked with. He has a built-in metronome in his head. Everything around him can be going faster or slower, but he manages to play as if there's a click track, and it's just natural. His feel is also completely incredible—so good that you never need any flashy fills. He knows how to resist the flashy stuff and somehow still stand out. His sound is so satisfying and enveloping. Steve is also one of the drummers with the best Latin feel, and because that style is reflected in a lot of the music I write, he has quite a dramatic effect on my guitar playing. In fact, he's been sort of an idol for me in a funny kind of way. If I had stayed a drummer, I would have wanted to play just like him.

**TS:** Manu Katche.

**AD:** I've always admired Manu's work with people like Peter Gabriel and Robbie Robertson. He has an unorthodox approach—an offbeat way of applying rhythms that I can relate to. So I wanted to hook up with him for a recording. I hand-picked a piece for him on *Orange And Blue*, and he just melted into it. Manu is a very sensitive drummer who gets into the music and feels it deeply.

**TS:** Peter Erskine.

**AD:** I always knew Peter was a great drummer, but he surprised me a lot when we finally worked together. We come from different schools of playing, so I wasn’t sure what it would be like to work with him. But he came into the studio with tremendous enthusiasm, and he was willing to tackle pieces I didn’t think he would want to play on. He really added to the music. He’s the ultimate poetic drummer—very lyrical and a beautiful colorist—but he’s also a pocket player. He seems to encompass the best of all the drummers I’ve worked with. He knows instinctively where to put the right statement at the right time. And he also has one of the most outstanding drumset sounds I’ve ever heard. During the recording of *Orange And Blue* we tried several duets with acoustic guitar and drums. At the end of a very long day we’d be so high on...
what we’d done that we didn’t want to leave the studio, so we’d just start improvising. The duets didn’t end up on the album, but I would really like to release them someday. It’s really exciting stuff that I think people would want to hear.

**TS:** How often do you play drums or percussion for an audience?

**AD:** I play every night. I get on the timbales and it’s the most fun part of the show for me. [laughs] I duet with my conga player and the crowd goes crazy.

**TS:** What do you think would have happened had you stuck exclusively to the drums?

**AD:** I would have been a much better drummer than a guitar player. Guitar was never second-nature to me. Guitars meant pain. But drums and rhythm have always been second-nature to me. In all of my groups, I’ve had to show drummers specifically how parts should be played. Certain guys like being shown things; others have a hard time with that. I have a really keen sense of what I want on drums. To this day, I love to sit down with any drummer and play. I get along much better with percussionists than I do with other guitarists, because they’re all like brothers. I’m a percussionist/drummer at heart.
by Ron Hefner

Much has been written in MD about the various physical ailments suffered by drummers—carpal tunnel syndrome, tendonitis, back pain—and many of us have experienced one or more of these problems. But we generally accept these things as "occupational hazards." After all, playing the drums is a physically demanding activity. And we put up with the aches and pains because the music comes first, does it not? Generally, it does, but there are ways to minimize these occupational hazards.

In order for us to do this, it's important for us to adjust our setups to make playing as comfortable and natural as possible. For example, many drummers have experienced relief from wrist and hand pain by altering the angles of their cymbals. Drummers with back trouble sometimes find that a change of seat height helps to minimize the problem. There is one aspect of our setups, however, that seems to have been somewhat neglected: the lateral aspect.

Several years ago, Rick Van Horn wrote an article in his Club Scene column titled "Ergonomics" (April '88 MD). Rick pointed out that virtually all drummers sit with the bass drum facing directly toward the audience. The problem with this, said Rick, is that it forces the body into an unnatural position. When seated in a chair with both feet on the floor, we can see that our feet naturally want to angle out somewhat. Logically, therefore, we should turn the bass drum somewhat to the right. Otherwise, the right foot will be angled across the pedal. Or worse, if the right foot and leg are perpendicular to the pedal, the rest of the lower body will be forced to the left while the upper body wants to turn to the right to face the audience. (By the way, my apologies to all you "lefties" out there: simply turn this article around the other way.)

This made eminent sense to me when I read it. Why indeed, I thought, must the bass drum face directly forward? I went into my gig and checked out my setup. Sure enough, I had been sitting there four hours a night, six nights a week, with my right leg and foot perpendicular to the bass drum. My left foot was forced to the extreme left, which I accommodated by angling the hi-hat pedal. The snare drum and mounted toms, however, were directly in front of me, and the ride cymbal and floor tom, of course, were off to the right. I realized that I literally had to turn the upper part of my body 15° or 20° to the right in order to play the set. (See Figure 1, in which the white arrow shows the direction of the lower body and the black arrow shows the direction the upper body wants to face.)

I decided to take Rick's suggestion and angle my bass drum to the point where my entire body was naturally facing forward. (See Figure 2.) In order to do this, I had to make some changes in the mounted toms—which was no big problem. I left the right one on its mount (moving it toward the
center of the bass drum) and put the left one on a snare stand. The difference was amazing! Not only was it easier to get around the set, but many of the various cramps, aches, and pains I had experienced during those long sets began to disappear.

Note that Figure 2 is essentially a picture of the way most double bass drummers set up. Laterally speaking, this setup is perfect: The drummer is right in the middle, facing straight forward, with the feet falling naturally on the pedals. Basically, what I did was emulate this setup, putting the hi-hat where the left bass drum would be. I took the "ergonomic" approach Rick had written about in this article: I adjusted the set to fit my body, rather than the other way around.

Problem solved, right? Well, yes—at least for a while. As most gigs do, that one came to an end. I decided at that point to start free-lancing—playing mostly one-nighters. Because of the "schlep factor" involved, I cut down to a four-piece set for most gigs. I became preoccupied with the logistical aspects of one-nighters—traveling time, differing hours every night, setting up and tearing down as quickly as possible—and I became less concerned with ergonomics. I had no major physical problems, except for a twinge now and then that I attributed to hauling around that dreaded hardware case.

This brings up another factor that needs to be considered: the sheer number of hours behind the set. Rick noted in his article that the "club scene" drummer is the one who needs to be the most concerned with the physical aspects of his setup. A steady club gig usually requires a lot of hours behind the drums. Mine had been twenty-four hours a week. When I started free-lancing, it went down to twelve or fifteen—and most of the gigs were three hours. Many drummers, of course, put in even fewer hours than that. Drummers on the concert circuit may only play for an hour or so at a time; a lot of part-timers only play on weekends. This, I think, tends to make the drummer less aware of awkward or unnatural playing positions. Before it gets to be a problem, the gig is over!
In my case, the question of ergonomics came back to haunt me. I relocated to a more seasonal area where, during the busiest time of the year, I was doing long strings of one-nighters—sometimes ten or more in a row. After a couple of years of this, the old back problems flared up again.

I went to a chiropractor for adjustment, expecting the usual lecture about picking up heavy hardware cases and slumping over the drums. The doctor examined me briefly, then had me stand up and walk around the room. He instructed me to stop and stand in front of him, facing him head-on. When I did this, I felt a discernible pull in my lower back—and my upper body wanted to turn somewhat to the right!

"You have a twisted torso," he announced, pulling up a chair for me. "Show me how you sit when you're playing." I then did what 99% of all drummers would do: I put my right leg straight out, perpendicular to the bass drum, and had to turn the upper half of my body a bit in order to face the doctor. How quickly we forget!

The doctor explained that, if the spine is forced to twist for a long enough period of time, the back muscles will eventually begin to tighten up—even go into a spasm—in an attempt to bring things back into alignment. The more hours you work, the more you need to be concerned.

Of course, I already knew what to do about the problem, and I quickly reverted back to my "ergonomic" setup. Since I now have to haul my stuff around, I made one change to lighten the load: I multiclamped the mounted tom to the left cymbal stand so I didn't have to carry an extra snare stand. (If you think this is insignificant, go to your music store and pick one up!) Now I'm able to put the bass drum where it belongs, instead of putting my leg where it doesn't belong.

I urge all drummers to check this out. If you use a rack, it will be an easy adjustment because the bass drum is usually unencumbered by toms and cymbals. If you use traditional mounting, arrange the bass drum first, so it's naturally aligned with your leg. Then make whatever changes necessary to set up the toms. Your body will thank you for it—and your bass drum technique will improve.

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Getting The Right Vibe: Are Mallet Instruments For You?

by Ed Hartman

How would you like to double your gigs and learn keyboards at the same time, simply by using all of your old drum chops? The answer is to start learning mallet percussion, such as vibes, marimba, xylophone, or bells.

It’s not that difficult for drummers to take their drum techniques and put them on mallet percussion—and even make money doing it! Very few drummers know how to play these instruments; in the city where you live, there are probably only a handful of mallet players—and they get all the gigs! Jazz groups, Broadway shows, and lately even rock music make use of mallet instruments. And by learning melody and harmony (chords), you’ll develop a better understanding of what the rest of the band does. It will help your drumming in a number of ways.

What kind of instrument should I get? There are two basic kinds of mallet instruments: wooden-bar instruments, including marimba and xylophones, and metal-bar instruments, including the vibraphone (“vibes”) and bells (or “glockenspiel”). The best marimbas and xylophones are made of resonant rosewood. The xylophone covers the high range, like a violin, and the marimba is the lower range, like a cello. The bells are the smaller- and higher-pitched instruments, like a piccolo, while the vibes are the lower range, like a flute. Bells are a great starter instrument for kids, and are used in marching band (“bell lyra”). However, bells don’t really make it in rock and jazz. The vibraphone, on the other hand, is a versatile and portable instrument used often in popular music. (Vibes have motors that can give them the “wa-wa” sound you’ll recognize from old horror movies and lousy ’50s TV shows.)

Where do mallet instruments come from? For many thousands of years in Africa and Asia, people have banged on pieces of wood and metal to create rhythmic sounds. Simple scale instruments
were first created (do, re, mi...). Sharps and flats were added later. African marimbas ("balafons") are made of wood bars suspended over gourds. The gourds act as "resonators" or amplifiers for each note. Each gourd (or the modern tube resonator) is tuned to the bar above, just as a pop bottle has a pitch when you blow over the opening.

In Asia, metal instruments such as the gamelan (tuned cymbals) were forerunners of the vibes. As the music became more complex, so did the instruments. Marimbas came over to South, Central, and North America with slaves in the eighteenth and nineteenth centuries. The wood from South and Central America, especially Honduras and Brazil, is often very rich-sounding—and very expensive—rosewood.

During the vaudeville era, music such as "Flight Of The Bumble-Bee" was played by xylophonists in the U.S. The Deagan Company (now owned by Yamaha) was the first manufacturer of mallet instruments in the U.S. In the 1940s, as jazz took off, vibes were introduced. Because a vibraphone has longer note sustain, it is a versatile instrument for jazz, rock, and pop music. Great jazz artists include Lionel Hampton, who performed with the "King Of Swing," Benny Goodman, in the 1930s. Lionel is still playing today. Other vibe players to listen to include Red Norvo, Milt
Jackson, Cal Tjader, Victor Feldman, Dave Samuels, Dave Friedman, Jay Hoggard, and Bobby Hutcherson.

In the 1960s, Clair Omar Musser founded the Musser Company, which eventually combined with the Ludwig Drum Company. At that time Gary Burton became known for his fusion and four-mallet techniques. These days, large concert marimbas are mostly found in universities, where students play classical and contemporary music. In the classical field, great marimba players to listen to include Leigh Howard Stevens, Keiko Abe, Vida Chenowith, Gordon Stout, Linda Maxey, Evelyn Glennie, Julie Spencer, Nancy Zeltzman, and William Moersch.

Okay, why should I learn mallet instruments? Again, learning to play mallet instruments is a great way to learn keyboard theory (piano) while using your drum technique at the same time. Next time you're in a music store or school that has a mallet instrument, try playing your singles, doubles, and paradiddles on the bars. As you learn your notes and scales, you can fuse all of your great snare drum technique and come up with wild jam sessions. And the benefits of learning how to read notes help you communicate to other musicians in your band.

Where can I get more information about instruments and lessons? Contact your local music store, especially drum dealers. A few local drum instructors, especially with college percussion
degrees, can get you started. (Beware of boring teachers!) A number of books are available for mallet instruction, and any books written for guitar, flute, piano, or violin will help with reading, melodic playing, and basic music theory. In general, jazz and classical theory books can also help, especially with the aid of a piano or keyboard instructor. (I especially like the Sessions books by KJOS Publishing.)

Look in the local and neighborhood classifieds too. Your local musician's union or music school bulletin boards may also have equipment and instruction leads. There is the World Percussion Network, with classifieds through the Percussive Arts Society (PAS), an international organization of professional and student percussionists. The best places to compare instruments are at trade conventions like the Percussive Arts Society International Convention (PASIC).

How much does a mallet instrument cost? You can spend anywhere from $100 to $13,000 for a mallet instrument. Like any product, you get what you pay for. Cheap materials fall apart. Expensive materials may be more than you need. Here are some price ranges (ranging from used to new): marimbas, $500-$13,000; xylophones, $250-$2,500; vibraphones, $500-$6,000; bells, $75-$1,500.

Who makes mallet instruments? Yamaha, Saito, Sonor,
Bergerault, Premier, Adams, Musser (Ludwig), Kori, Malletech, Marimba One, Decatur, DeMorrow, and Ross all make a variety of instruments for students and pros. KAT makes electronic MIDI trigger pads arranged in a mallet keyboard style, and K&K makes separate trigger systems to attach to existing mallet instruments. Both trigger systems allow a mallet player to sound like any other instrument.

So what should I do first? Ask yourself if you are willing to learn. You might consider taking lessons on mallets as part of your investment. Talk to a few music teachers, especially percussion instructors. They'll be able to give you more insight on transferring your drumset techniques to mallet instruments and which instruments you might be interested in pursuing. But remember the bottom line: The more versatile you are, the more gigs you'll get!

Ed Hartman got his first set of vibes when he was fourteen. He has recorded and performed with numerous bands, orchestras, and dance and theater companies. His solo albums Marimbells Of Christmas and The River have received critical acclaim. Hartman is currently touring nationally as a Yamaha clinician.

Advertising And The Perfect Environment

It's a fact that advertising impact is directly affected by the credibility of the editorial that surrounds it. And for a marketer, a quality editorial environment can mean the difference between advertising that resonates powerfully in the minds of readers—and advertising that falls on deaf ears.

At MD, we've spent the last 20 years building that valuable credibility among our readers, and developing that high-quality environment that never fails to bring out the very best in your advertising.

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A Non-Slip Tip

by J.J. van Oldenmark

The best material to use for a "drum rug" might not always actually be a rug or carpet. I use a rubber mat with a corrugated or "ribbed" surface. In Holland (where I live) this type of mat is used as a walk-in rug for hospitals, and is also used as safety surfacing on stairs.

The rubber mat material is fairly inexpensive and can usually be found in home/builder's supply stores and flooring/carpeting stores. It comes in rolls, so you can choose whatever length you need. It's sold here in 1.2-meter widths. For my set—a six-piece Brady mounted on a drum rack with sidebars—I use a piece of matting 1.6 meters long. When folded up the mat fits easily into a 20" bass drum case.

I've made markings on the rubber matting with a white waterproof marker to indicate where the rack and stand legs go; these markings allow me to locate everything on the mat the same way each time. (For drummers who don't use a rack, it would be equally easy to mark the positions of all the feet of your free-standing tripods.) I've also glued Velcro in specific spots on the matting to secure my pedals. Because I have everything totally memory-locked on my drum setup, I'm able to build my kit up very quickly.

To prevent the bass drum spurs from poking through the matting, I glued two extra pieces of the rubber material together, then glued them both to the mat where the spurs are positioned (using rubber cement). The material is 2mm thick, so the distance from the sharp points of the spurs to their own rubber feet must not be more than about 5mm.

As you can see from the photos, the mat looks neat. It's much easier to keep clean than a rug, and I don't have any more little pieces of rug material in the hinges of my pedals. The reflective rubber surface also helps produce a great snare sound!
WHILE YOU'RE MAKING A NAME FOR YOURSELF, WEAR OURS.

Yamaha helps you dress for success with this great leather jacket offer. Buy either the Maple Custom or Recording Custom drum kit, complete with Yamaha hardware and snare drum, between May 1 and November 1, 1995, and you can receive a top-grain leather jacket bearing the Yamaha drums logo. Check with your Yamaha Pro Drum Network dealer for details. It's a great way for you to look as good as you'll sound.
Zig Wajler

Zig Wajler studied with such notable teachers as Joe Porcaro, Steve Houghton, Chuck Flores, and Gregg Bissonette. He also attended Musicians Institute in L.A. Today he draws on that impressive musical education to help him play hot contemporary music in a variety of styles for appreciative audiences of thousands—most of whom are under three feet tall. And he does it in a costume that features more than sixty yards of orange fringe.

Zig (in the character of “King Louie,” an ersatz orangutan) is the drummer for The Animal Band, one of America’s most popular and successful musical acts for children. The group has toured the country for seven years, has played Las Vegas several times, and has recorded three CDs—the latest of which, Uncaged, amply displays Zig’s prodigious talents.

Zig also plays for Kat McKool, another family-oriented act—and still manages to keep active in the Nashville scene, recording and performing with a country group called Stormy Weather, for contemporary Christian artist James Payne, and with a variety of other acts. Zig does his performing with (and endorses) Slingerland drums, Cannon drumheads, KAT controllers, RIMS mounts, and Aquarian sticks. He also uses Zildjian cymbals.

“My goal with the kids’ acts,” says Zig, “is to introduce a new generation of children to music and drumming. Our music is entertaining, but it also carries an educational message. I’m also interested in writing music for TV and films. And someday, I’d like to perform at Radio City Music Hall.”

Chuck McPherson

Thirty-year-old Chuck McPherson comes to his position as a creative drummer naturally: He’s the son of noted jazz saxophonist Charles McPherson, and he majored in percussion at Rutgers University under the tutelage of Freddie Waits, Horace Arnold, and Billy Hart.

Although Chuck has played (and still plays) in his father’s groups (his tasty work is a major element of the senior McPherson’s Illusions In Blue album), he has also established impressive credits in his own right. Those credits include work with such artists as Wynton Marsalis, Benny Golson, Kenny Barron, Tommy Flanagan, and Curtis Fuller. Chuck has appeared on jazz TV shows with Kenny Burrell, James Moody, and his father, and in 1994 he played the West Coast with Freddie Hubbard and toured Russia with his own band.

But jazz isn’t the whole story. Chuck was staff percussionist at Sugarhill records a decade ago (at the tender age of twenty), where he recorded with Grandmaster Flash and Sequence. At various times he’s backed Roberta Flack, Madonna, Kurtis Blow, New Edition, the Sugarhill Gang, Regina Belle, and other rap/R&B artists. This groove background adds another dimension to Chuck’s musical approach.

Chuck currently divides his time between his father’s group, saxophonist Harold Land’s band, and his own mainstream group. His talents have garnered endorsements with Sonor drums, Sabian cymbals, and Vic Firth sticks—and a position as an associate professor of jazz studies at the University of California, San Diego.

Doug Klug

Doug Klug studied jazz and big band drumming in Hicksville, Long Island, at the Berklee School of Music in Boston, at the Armed Forces Music School in Norfolk, Virginia, and at the Mannes School of Music in Manhattan. But his current gig finds him playing the blues in Los Angeles!

Doug now drums with the house band at B.B. King’s club in L.A. His gig gives him the opportunity to perform regularly with King, along with other name blues artists booked into the club. At the same time, Doug also manages to keep his jazz chops up playing with Roy Gaines and the Jazz Crusaders. Tapes of his playing reveal Doug as a tasteful, stylish drummer in both idioms.

Before landing his steady position, Doug played shows with such artists as Dr. John, Albert Collins, and Chuck Berry. And although he’s happy to be ensconced in a house band position, Doug’s goals are still “to go to the top, and to perform with as many more famous artists as possible.”

Doug plays a Remo drumkit with Paiste and Zildjian cymbals. Citing influences as diverse as Buddy Rich, the Allmans’ Butch Trucks and Jaimo, and “all the drummers with Chick Corea and Charlie Parker,” Doug feels his playing style is best defined as “applying strong, tasty jazz influences to blues and rock ‘n’ roll.”

If you’d like to appear in On The Move, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We’d also like a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009, Material cannot be returned, so please do not send original tapes or photos.
INTERNAL BASS DRUM MOUNTING

I recently decided to invest in a mic’s and stands to mike my drumkit. I purchased all the traditional stuff and headed out happily with my new toys to my next gig. To my dismay a problem arose with the bass drum mic’ stand. Due to the small diameter of the hole in my front head, the mic’ stand had to be placed outside the bass drum, with a gooseneck attached to get the mic’ into position. The base of the stand was not heavy enough to offset the weight of the mic’, so duct tape had to be applied at each gig to keep the stand upright. This created many headaches for our soundman and myself, because inevitably the tape would give way and the mic’ would rest upon the batter head (not good!). To rectify the problem I bought a small spring clamp at a local hardware store. This belt is delivery people wearing) in the tool department of a local Wal-Mart. This belt is black with black suspenders, and actually looks great when I’m wearing a tuxedo (sort of a "support cummerbund"). It works great, and it comes in four sizes—all "tuxedo black."

Elizabeth Verhagen
Edmondtion, Alberta, Canada

Scott Chidester
Sanger, TX

FASHIONABLE BACK SUPPORT

There have been several articles in MD showing us how to prevent back problems. But if you already have a weak back, I can offer a $20 solution. I purchased a Popular Mechanics Support Belt (the kind you see delivery people wearing) in the tool department of a local Wal-Mart. This belt is black with black suspenders, and actually looks great when I’m wearing a tuxedo (sort of a "support cummerbund"). It works great, and it comes in four sizes—all "tuxedo black."

Danny Ryan
Hardy, VA

CONSISTENT RIM CLICKS

Do you ever have a difficult time finding that "sweet spot" on your snare drum for the perfect rim click sound? Here’s an easy solution: Play rim clicks on your drum with the size stick you normally use. When you find the loudest, most woodblock-like click, use a felt marker to mark the position of the tip or butt of the stick (depending on whether or not you flip your stick over for this sound) on the head, just at the edge near the drum rim. Then mark the angle by tracing a line along the near edge of the stick (the edge toward you). This way you can see the exact spot in which to place the stick in order to elicit the best sound every time. (If you use black heads try a white paint marker available at any art store.)

Brad Schlueter
Hanover Park, IL

INEXPENSIVE RISER SUPPORTS

Here’s a tip for the working drummer on a budget. A way to make a drum riser for next to nothing is to use five-gallon plastic buckets as the supports. Get nine of them, line them up in lines of three, put a couple
of pieces of 3/4" plywood on top, and voila...instant riser! When the gig's over just put the boards in the bottom of the van and stack the buckets inside one another. Or you can use one or more of them to stash those extra extension cords and heavy mic' stand bases. If you happen to have an old rug or some scrap carpet, attach it to the front of your riser with thumbtacks or staples and no one will know that you're set up on a bunch of buckets!

Robert Sroufe, Jr.
Somerset, KY

Note: The tips presented in Drumline are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any Drumline tip.
International Drum Month Activities

In an effort to build on the success of International Drum Month (November of each year), the IDM Steering Committee has announced the expansion of the percussion industry's efforts to promote drums and drumming. This year's activities will include the previously successful Drum Month radio, print, and music-dealer promotions in November, as well as a national sweepstakes that will take place during August, September, and October. In addition, a series of public service ads drawing attention to the connection between music participation and abstract thinking abilities is being prepared for publication in both consumer and trade magazines throughout the year.

The "Ultimate Dream Drum Sweepstakes" planned for August, September, and October will award over one hundred travel and product prizes, including four first-prize trips for two to meet one of several world-renowned drummers. As of press time participating drummers include Bill Bruford, Matt Cameron, Debra Dobykin, Chad Smith, Simon Phillips, and Sean Kinney. In addition, one of the first-place prizes will be a trip to attend the Percussive Arts Society's International Convention in Phoenix, Arizona (November 1-4, 1995), where major drum artists such as Terry Bozzio, Clayton Cameron, Ricky Lawson, John Robinson, and Sheila E. are scheduled to appear.

Six second prizes will consist of complete drumkits (including heads, sticks, cymbals, hardware, and accessories) from the world's leading manufacturers of drums and percussion. One hundred third prizes will include a wide variety of drums, Latin and ethnic percussion instruments, sticks, drum books, instructional videos, electronic drum controllers, and drum machines.

Individuals are encouraged to enter the drawing in two ways: both by returning the "1st Chance" entry coupon found in full-page ads in Musician magazine during August, September, and October, and by obtaining a "2nd Chance" entry form from either a participating music store or by sending a self-addressed, stamped envelope to IDM's New York office (38 W. 21st St., 5th floor, New York, NY 10010). No purchase is required, but only one "1st Chance" and one "2nd Chance" entry per person is permitted. More than 500,000 entry forms are expected to be in circulation during the sweepstakes event.

New Orleans Jazz And Heritage Festival

The city of New Orleans recently played host to the 26th annual Jazz and Heritage Festival, held April 28 through May 7. In concerts and workshops the styles of music ranged from traditional and contemporary jazz to blues, ragtime, Gospel, Cajun, zydeco, Afro-Caribbean, folk, Latin, rock, rap, country, and bluegrass. Great drummers who performed at the Festival included: Willie Green (with the Neville Brothers), Zigaboo Modeliste (making his first Festival appearance in ten years), Johnny Vidacovich (who performed with various artists and groups throughout the entire week), Bob French (a veteran master of the New Orleans second-line style), Idris Muhammad, Gerald French, Ernest Elly, Ricky Sebastian, zydeco drummer Cruz Fruge, Herlin Riley, and funk master Herman Ernest.

 Johnny Vidacovich leading his own group at the Louisiana Music Factory

 Joseph "Zigaboo" Modeliste

 Ernest Elly with the Doc Cheatham band

 Bob French with some of the same musicians who played on the great New Orleans R&B records of the '50s

 Ricky Sebastian with the Herbie Mann Reunion Band (featuring "Fathead" Newman)

 Gerald French with the Preservation Hall Jazz Band

 Photo by Nina Colannino

 Photo by Nina Colannino
The aim of the sweepstakes—and all other IDM activities—is to enhance the visibility and image of drumming. The ultimate goal is to significantly increase the currently estimated three million drummers in the U.S.

**Indy Quickies**

The Guinness Book of Records recently certified Dan McCourt’s drumset creation (debuted in Pontiac, Michigan last December) as the world's largest drumkit. The 308-piece set included 153 drums, 77 cymbals, RotoToms, Octobans, timpani, chimes, a gong, cowbells, blocks, and a doorbell. Completely tuned and playable, the kit’s debut performance was played by Chad Smith. Dan McCourt had support from McCourt’s Music, Pearl Drums, Sabian Cymbals, and Vater Drumsticks.

The Zildjian cymbal company's A Custom line has been named "best cymbals" in the 1994 Readers Poll of the prestigious German music magazine Fachblatt. Additionally, the company recently hosted the grand prize winners of its 1994 Consumer Drumsticks Sweepstakes. Those winners received an all-expense-paid trip to Zildjian’s world headquarters in Norwell, Massachusetts to select a complete cymbal setup with their choice of Zildjian drumstick artists Vinnie Colaiuta, William Calhoun, Cindy Blackman, or Aaron Comess. The winners included Monic Reynolds (Detroit, Michigan), Chris Rosintoski (Painted Post, New York), Samantha Wiggins-Banks (Houston, Texas), Brian Hogan (Sudbury, Massachusetts), and Christopher Balsam (Lindenhurst, New York).

The third annual Festival For Drums And Percussion was held this past May in Antwerp, Belgium. Coordinated by the Belgian Drumclub and Muzieknoed Music School, the festival featured four drummers from the U.S.: Bruce Becker, Chuck Silverman, Tal Bergman, and Robin DiMaggio. They were joined by Russia's Igor Moltchanov, Dutch percussionists Jerden...
De Rijk and Martin Verdonk (performing separately), and Belgian Walter Mets. Industry sponsors included Peavey, Yamaha, Sonor, Remo, Zildjian, Sabian, Paiste, Toca, LP, Meinl, Vic Firth, Regal Tip, and Pro Orca.

In furtherance of their "Hooked On Drums" promotional campaign, Pearl is supporting the Bus Green Music Team, a marching percussion organization for children founded by Minnesota Vikings head coach Dennis Green, in cooperation with the Minneapolis Boys and Girls Club. Pearl is supplying a complete line of marching percussion instruments to help Green (a "Hooked On Drums" spokesman) expose inner city kids to the positive influence of music. In further "Hooked On Drums" news, Los Angeles Dodgers catcher Mike Piazza, (also a "Hooked On Drums" spokesman) was featured on the June cover of Sports Illustrated For Kids. A photo within the feature depicted Piazza playing a Pearl Export drumkit under the caption "Catching the Beat!"

Remo, Inc. has announced the appointment of Tim Ridgway to the newly created position of marketing manager for music therapy. Previously an executive assistant to Remo Belli, Ridgway initiated and became the managing editor of Think Drums, Remo Inc.'s monthly newsletter on rhythm and wellness.

The Sabian cymbal company recently awarded a fifteen-piece cymbal setup identical to that of Mike Portnoy (MD-poll-winning drummer with progressive rockers Dream Theater) to fifteen-year-old Steve Toomey, of Healdsburg, California. The cymbals were the "Big Prize" offered in the Contact Card of Sabian's Newsbeat '94, the company's annual catalog. Toomey was notified of his win via a phone call from Portnoy himself. In other Sabian news, clinician Dom Famularo has just completed his third educational-performance trip to the People's Republic of China—as part of an Asian tour that also included Indonesia and Hong Kong.

Guitar Center's 6th Annual Drum-Off

Guitar Center, a national musical instrument retailer with twenty locations nationwide, will be holding its sixth annual Drum-Off competition this summer, co-sponsored by Modern Drummer magazine. Over 1,500 drummers from all over the United States entered last year's competition; the 6th Annual Drum-Off expects to be even bigger. Five first-place winners will be chosen from each of five regions—Southern California, Northern California, Texas, Chicago, and Boston. Each first-place winner will take home a five-piece professional series drumset. Those five winners will also be flown to Hollywood, California for a Master Championship, where one grand-prize winner will be crowned the Best Amateur Drummer in America (and will receive an additional grand-prize package). Signups for the Drum-Off competition will be held throughout September in all Guitar Center locations. Call (818) 735-8800 for information on the location nearest you.
Meet Your Free Floating Snare's New Best Friend.

Legend Free-Floating Snare Shell Inserts have the sound you've been searching for.

Legend created free-floating snare shell inserts for the free-floating snare you're using now. Legend shell inserts are designed to provide superior projection, tone and snare response without changing the character of a free-floating snare.

We craft our shells from hand-selected eight-ply North American Maple, then cure them for a minimum of six weeks. Others don't. We include a brass-grommeted air hole allowing even the shallowest free-floating snare to project a clean, rich tone. Others don't. We have a super-thin bearing edge to give you great sound — like a free-floating snare should. Others don't. Who has the great sound others don't? Legend.

Whether you're looking for a snappy 3 1/2" piccolo, meaty 6 1/2", super-deep 8", there's a way to get out of your current shell and get into a Legend. Just see your nearest Legend dealer and hear how magnificent your free-floating snare can sound. It's the difference only a Legend can make.
Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only $1.50 per word plus $4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add $5.00 for each bold word.) Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. Ads or payments received after the deadline will be held for the next issue unless you specify otherwise. If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cut-off date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Gretsch Drums—parts, logos, heads, badges, T-shirts, stickers, etc. Cover City, MO. CST (816) 361-1953.

Discount Drum accessories. Call for prices: (708) 585-0069.

Kenner Custom Drums, stands, full sets, all sizes. Route #1, Box 159, California, KY 41007. (606) 635-5218.

Discount prices on Premier drums and most namebrand sticks, heads, cymbals, and accessories. Rife's Drum Center, (717) 731-4767 or call operator for toll free number.

Lowest prices on Tama, cymbals, hardware, percussion, and accessories! Free catalog. Factory Music, Dept. MD, 962 Washington St., Hanover, MA 02339. Tel: (617) 829-0064, fax: (617) 829-8950.

We take drums seriously! Leinen's Music, one of the Midwest's largest full line discount music outlets, stocks the major brands you want at the prices you can afford! Call us for the best deal at (216) 434-3138 or (216) 741-1400 or write to: Leinen's Music, 844 N. Main St., Akron, OH 44302.

Pearl drums—Export model 8x8, 8x10, 12x14, 16x18, 16x22, pads, stands, holds, holders, parts, etc. Double lug design '88 version, 100's brand new. Al Drew's Music, 526-528 Front St., Woonsneck, RI 02895. (401) 769-3152, fax: (401) 766-4871.

Drums Etc.: Call (717) 394-DRUM for free catalog. We have Zildjian, Sabian, Tama, Ludwig, Pearl, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3736.

Simmons Electronic Drums. Sale and service of all Simmons products. Call or write for free color brochure. Dealers call for toll free number. Simmons Services, 6573 Teddy Ave., West Hills, CA 91307. Phone and fax: (818) 887-6708.

Drum repair! Replacement parts, tools, finishing supplies, books, vintage tube lugs and drum shells for building and repairing drums. Free catalog! Stewart MacDonald's Drum Makers Supply, P.O. Box 900 B, Athens, OH 45701. Tel: (614) 592-3021, Fax: (614) 593-7922 or call operator for toll free number.

Quality vintage drums & cymbals. Vintage Drum Shop of NYC, 157 W. 24th Street, NY, NY 10011. Tel: (212) 989-7600.


The Starving Musician can save you money on used sets, snare, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9596, or write: 3427 El Camino Real, Santa Clara, CA 95051.

Eames hand-crafted North American birch drum shells in Firestone, Namasteone, and Masterstone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (617) 233-1404.

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Vintage Showcase

For Sale

Free Photo Catalog! Huge selection—Vintage Ludwig Black Beauty, Slingerland Radio Kings, Gretsch, K Zildjian, and more! Money-back guarantee. Layaway available! Visa/MC. Vintage Drum Center, 2245 Ivory Drive, Dept. AA, Libertyville, IL 60048-8533. Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. We buy sell-trade.

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. Also parts, buy, sell, and trade. Frank Weems, 1954 Hamilton Ln., Grants Pass, OR 97527. (503) 474-2667.

Save on American vintage drums! 20 - 30% off some “other guys” prices! Blair 'N Drums specializes in '50s-60s Gretsch and K Zildjian cymbals. Also Ludwig, Leedy, etc! Business SASE required for free list. 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. (616) 364-0604 or call operator for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

Amanda's Texas Underground—America's #1 used and vintage drumshop! Over 200 vintage sets, snares, singles. Partial listing: '50s Gretsch 4pc, pink sparkly! '60s Ludwig 22/13/14/16 psychadelic red, 20/12/14 champagne, '70s 24/13/14/16/18 black Vistalite! Montner two 8'x14' tube-lugs!'60s Radio King 18" WMP bass 50 used cymbals! Parts galore! Always buying! We ship worldwide! V/MC/Amex. Layaway phone: (401) 261-ATUI (2888) or fax: (410) 290-DRUM (3786).

A Drummer's Tradition offers the best in vintage Ludwig, Gretsch, Rogers, Slingerland (Radio King) and much more. Our specialty is reasonable prices. Send an S.A.S.E. or call or fax for your free list, C/O Drum World, 5016 Mission Street, San Francisco, CA 94112. (415) 334-7539, fax: (415) 334-3018.


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